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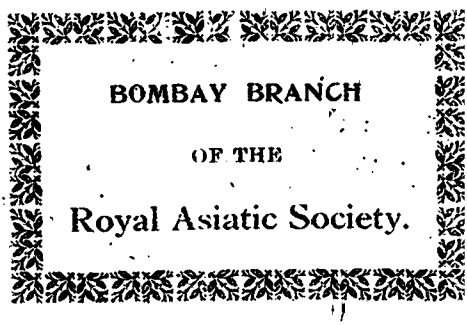

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HEATH'S

PICTURESQUE ANNUAL,

FOR 1842.

PARIS

By Mr Gore

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PARIS

IN

1841.

By MRS. GORE.

S. C. 22

WITH TWENTY-ONE HIGHLY-FINISHED ENGRAVINGS,

FROM ORIGINAL DRAWINGS,

By THOMAS ALLOM, Esq.

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PREFACE.

THE following sketches, intended chiefly as an accompaniment to the spirited illustrations of Mr. Allom and Monsieur Lami, embody the observations of a long residence in that capital. Readers who are desirous of a more detailed description of its public monuments, should consult the work of Dulaure, a new edition of which has lately been published in numbers; or an interesting History of the Antiquities of Paris, in three volumes, published some years ago by Messieurs Galignani. These works, however, bear no reference to the modern improvements and newly-erected monuments; to introduce which to the English reader, is the especial purpose of the PICTURESQUE ANNUAL for 1842.

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PARIS.

INTRODUCTION.

It has long been proverbially said, "*Vedi Napoli, e poi mori!*" "See Naples, and die!" as if no scene or city could thenceforward interest the attention. It might be said with equal justice, "See Paris, and LIVE!" To the hypochondriac, to the invalid, better advice could scarcely be given. The elasticity of the atmosphere, the dryness of the soil which forms a perpetual filter, and, above all, the clearness of sky produced by the consumption of wood instead of coal, unite to lend a cheeriness to the scene highly advantageous to the spirits.

On first arriving in Paris, indeed, this perpetual glare, sunshine, stir, and joyousness, almost oppress

the new comer. He can scarcely conceive what makes the people around him so merry and so active about nothing. If an Englishman, he wants to pause for breath, in order to make up his mind, as in his own deliberative country, whether he be in the humour to be amused. He chooses to have the question of pleasure or no pleasure tried by jury, and will abide by the verdict; or, if belonging to a higher order of society, would prefer to have a bill brought in for the better regulation of his powers of enjoyment, and passed through both houses of parliament, before he affixes his royal consent to be entertained.

But at the close of a couple of days, even the surliest of John Bulls is irresistibly impelled to march with the joyous crowd; and at the end of a week, finds himself wearing his cap and bells, and brandishing the bauble of folly, as giddily as the rest of the noisy throng.

In other capitals, the stranger has to go in quest of amusement. In Paris, he cannot stir a step without coming in contact with the clashing cymbals of the votaries of pleasure. Among the French, the goddess is not an exclusive, or recreation an aristocratic monopoly. They seem born with a disposition to bear the burthen of life graciously and gracefully,—nay, gratefully too; for it is impossible to be more sensitively alive to the enjoy-

ments placed within their reach by the beneficence of Providence. Instead of sighing after impossibilities, ambitioning the splendours of the great, or the superfluous gauds of equipage and distinction, they content themselves with the more come-at-able enjoyment of a sunshiny day in the Champs Elysées, the Bois de Boulogne, or the public gardens of the city, refreshed with lemonade or iced water, and diverted by the facetiæ of itinerant showmen.

The aspect of a metropolis where the population is concentrated in the different stories of lofty mansions of ten floors, instead of being diffused through those mean and straggling streets in which the Londoner prides himself upon proclaiming that his house is his castle, his castle being the size of a mouse-trap, is necessarily lively and brilliant. In lieu of the long monotonous streets of our western and northern quarters of the town, those of Paris are animated and picturesque. Even the most aristocratic neighbourhood is interspersed with shops. The hotels of the nobility being secluded from the streets by means of a courtyard in front, and a garden in the rear, the ostensible frontage is usually occupied by gay *magazins*. Except in a very few old-fashioned streets of the Faubourg St. Germain, and the Marais, at all hours of the day a perpetual bustle is going on.

To institute a more specific comparison between the population of London and Paris, take the neighbourhood of the English Exchange, and of the French Bourse, which may be estimated, in both capitals, the head quarters of the commercial world. In London, what plodding, care-worn, smoke-weazened faces; in Paris, what keen, active, yet cheerful countenances! Among the English, absorbed in the worship of the molten calf, it is plain that their chief pleasure in life is business; among the French, that their business is pleasure. The French seldom amass colossal fortunes, or make enormous bankruptcies; but contenting themselves with less, enjoy, even in their busiest days, their portion of the delectations of life. The gravest man among them is not ashamed to talk of the pleasures of a fête. Part of the business of their public functionaries, indeed, is to give entertainments; not, as in England, mere dinners to be devoured in solemn state among their solemn selves; but balls and weekly parties for the centralization of the order of society to which they belong, and the promotion of the interests of commerce.

The carnival is a national observance; not alone as the epoch for masquing or midnight balls, but for family enjoyment,—for the expenditure of a portion set aside from every private income expressly for recreation;—a fillip given to the dulness of the

year,—a moral springtime,—producing the annual rejuvenization of the social qualities. The carnival is of uncertain duration, as dependent upon moveable feasts; commencing with advent, and terminating with the beginning of lent. It is not, however, till after the first of January—the grand festival of the French year—that the public festivities of the carnival, such as masked balls, and royal or ministerial fêtes, have their formal commencement.

But the diversions of Paris do not expire on Shrove Tuesday with the carnival. It is *always* "fête" with the French! Some ever-recurring pretext of royal birthdays, or the feasts of the church, sanctifies the assumption of holiday attire, concerts in the open air, or dancing at the *guinguette*. Nay, when even these are wanting, the very Boulevarts, or the ordinary promenade of the Champs Elysées, present a semblance of pastime, such as English people *in* England would prepare themselves ten days beforehand to enjoy!

One of the most remarkable peculiarities, connected with this tendency to enjoyment, is the domesticity with which it is connected. In humble life, a whole family issues forth for diversion; the grey-headed grandfather, and infant in arms, being fondly included in the party. In summer time, they are to be seen in family groups, seated upon

the grass among the broomy thickets of the Bois de Boulogne; in winter, in the *paradis*, or upper gallery of some minor theatre. Even the meanest house having its porter or concierge in charge of the door, their property can be left without danger.

English people, on the contrary, though apt to profess themselves models of domestic affection, rarely engage in parties of pleasure, without including mere acquaintances in the scheme. Their first idea, when about to visit some public monument or place of diversion, is to "ask somebody" to join them. In order to repair to a theatre, or race, or country excursion, they must always "make a party;" and this effort of making a party often causes the pleasure itself to be postponed till too late. There is in fact a less genial spirit—a want of tendency to be amused—a lack of elasticity of nerve and muscle, among the smoke-dried or fog-saturated denizens of London!

The concentration of the city and population of Paris into a third of the extent of our own capital, is also the cause of bringing public places and the public buildings, which tend so greatly to its embellishment, within daily and hourly scope of admiration. The public edifices of London are scattered over so vast a surface, that people residing at the extremity of the West End are out of reach of the theatres, and totally uncognizant of the public

monuments of the city; and many persons live and die there, without having seen the ancient walls of the White Tower, or the beautiful church at Walbrook.

In Paris, on the contrary, the finest structures—palaces, churches, galleries, bridges, columns, and arches of triumph—burst upon the eye at every turn. The beautiful Place de Louis XV., unequalled in extent and decoration, is daily traversed on the way from the Boulevarts to the Faubourg St. Germain, or from the Tuileries to the Champs Elysées; and it is impossible not to see and be struck by the impressive regularity of architecture in the Rue de Rivoli, the Place Vendôme, and other noble streets; or the still more picturesque irregularity produced by the ancient houses of the islands, and the pointed towers of the Conciergerie, as viewed from the Pont Royal, or the Pont des Arts.

The munificence of the city of Paris, and the comparative liberality of the Chambers, combined with the active and enlightened spirit of the reigning family of France, have effected wonders for the capital during the last ten years. Paving, lighting, sewerage, and the laying down of water-pipes,—supplementary but indispensable advantages which had been too long neglected,—now tend to enhance the attractions of those noble national monuments,

whose grandeur has never been disputed. In every quarter of the capital, improvements are still in active progress. All that was begun by Napoleon, with a view to public salubrity and comfort, is in process of completion by Louis Philippe; and the magnificent structures of the museum at Versailles, the Madeleine, the Hotel de Commerce, the Hotel de Ville, the Ecole des Beaux Arts, and the Arc de l'Etoile, all completed under his auspices, will form memorable monuments of the reign of the Roi Citoyen.

It is not alone sagacious suggestions, good wishes, or even aid from his private funds, which the King of the French bestows upon these public undertakings. At all hours, from daybreak till sunset, Louis Philippe may be met, sometimes on horseback, sometimes in a private equipage, accompanied by his architect, or a single aide-de-camp, or even alone, minutely inspecting the progress of the public works in the most remote quarters of the town; such as the quays of the Arsenal, the monument to the memory of the heroes of July in the Place de la Bastille, or the conservatories and galleries of the Jardin des Plantes. Regardless of the numerous attempts to which his life has been exposed, or confiding in the singular interposition of Providence so often manifested in his favour, he exposes himself unarmed and un-

guarded in the midst of the most disaffected quarters of Paris, the Faubourg St. Antoine, and the vicinity of the Hotel de Ville, while canvassing with Monsieur Fontaine those architectural details, in which no unprofessional man is better versed than the King of the French. Aware of the importance of these improvements as a means of employment for the working classes, Louis Philippe seems to consider that he bears a charmed life amidst the masons and sculptors, to whom his patronage and liberality have so long afforded the means of subsistence.

Thanks, meanwhile, to these numerous attractions, PARIS has become more than ever the resort of foreign guests. It is not, like Vienna or Petersburg, a city which people visit once in their lives, and return to no more. Every year brings forth some new monument to be admired, some new wonder to be canvassed.

Another and another still succeeds.

Scarcely were the raptures of the public expended on the arch of l'Etoile, when the museum of Versailles attracted hundreds of thousands of visitors; and to the noble church of the Madeleine succeeds the Hotel de Ville and Hotel de Commerce on the

Quai D'Orsay,—two of the finest edifices of modern Europe.

It is the object of the present work to present a few of these novelties to the reader; as well as to give a general picture of the habits and manners of PARIS, under the auspicious reign of LOUIS PHILIPPE.

CHAPTER I.

The Rue de la Paix—Place Vendôme—Rue de Rivoli—Gardens of the Tuileries—Entrance of the Duchess of Orleans into Paris.

THE first object of the stranger visiting Paris, is to instal himself in one of the commodious hotels abounding in the quarters of the Tuileries. The Rue de Rivoli, the Place Vendôme, or Rue de la Paix, afford the greatest advantages to English

travellers, as the centre of cheerfulness, opulence, and sociability. The vicinity of the gardens of the Tuileries and the Boulevarts insures a salubrious atmosphere; while, from any one of these localities, the eye is enchanted by continual movement, and the fluctuation of the gayest throng whose aspect ever put to flight the reveries of a votary of seclusion.

But in every direction, the habits of Paris are fatal to reverie. Paris is the city of the present, as Rome of the past. Positive pleasures are too immediately within reach, to allow scope for the lofty musings which, in our own country, arise from the storied aisles and towers of Westminster Abbey, or the murky mysteries of the Tower. In Paris, all is sunshine,—all is progress,—all is life. You issue forth the morning after your arrival into the Rue de la Paix, and are startled by the elegance of its gay shops. Instead of exclaiming with the philosopher, "How many things are here which I do not want!" you are tempted, by the brightness of the exposition, to say, "How many things are here of which, till now, I was ignorant of the existence!" You behold in them the evidence of national prosperity. It is not till the necessities of life are fully satisfied, that people begin to think of these adornments; and as regards their origination, it must be admitted that

the world is indebted to Paris for the creation of half the more attractive superfluities of life. One can understand how, residing in such a city, Voltaire was tempted to talk of "*le superflu, chose si nécessaire!*"

These gay and brilliant creations of luxury are in fact the evidence of centuries of civilization. Personal refinement has long been carried in Paris to so high a point of perfection, that their shops are required to display a redundant choice of novelties in the various arts of decoration. Their artizans have a wonderful faculty of invention. Half the designs adopted in the various cities of Europe, are composed in Paris. They are indifferent copyists, and slow to adopt the habits of other nations; but their creative faculty is remarkable.

It is probably on this account that the fickle goddess Fashion has so permanently fixed her abode in the French metropolis as to have it accounted her birthplace; dating from its prismatic precincts those fluttering ukases which give the law to London, Petersburg, and New York.

The Rue de la Paix, the connecting link between the gay Boulevarts and the Tuileries gardens, is one of the widest and handsomest streets in Paris, and comprises many shops remarkable for the beauty of their frontage. This street was con-

structed at the early part of the present century, on the site of the gardens of the convents of the Capucins, Augustins, and others; which, to the number of six, occupied the ground on which the streets of La Paix, Rivoli, Castiglione, and Mont Thabor, were commenced under the Directory, and completed by Napoleon.

Of a far grander order of architecture, however, is the adjoining Place Vendôme; more ancient of date by upwards of a century, having been commenced by Louis XIV. at the suggestion of his minister Louvois, on the site of the hotel and gardens purchased by the crown of the heirs of the Duc de Vendôme, the illegitimate son of Henri IV. and the belle Gabrielle. The original plans of the famous Mansart for its construction, were completed in the succeeding reign by the city of Paris, under the auspices of the adventurer Law, whose financial operations were carried on in the square. The first intention of the magnificent monarch was to create round the Place a succession of public offices, a royal library, besides residences for foreign ambassadors. Only a portion of the elongated octagon, however, was thus appropriated; and the remainder became the property of private persons.

The houses of the Place Vendôme are uniform, ornamented with Corinthian pilasters and lofty roofs, pierced with richly ornamented lucarne win-

dows; a projection in the centre of each side having a Corinthian portico and pediment. Richly carved colossal masks form the key stones of the lower windows. It was first called the Place des Conquêtes, then the Place Louis le Grand, eventually the Place Vendôme; and is frequently used for military parades and punishments, particularly for the monthly *degradation* of delinquents,—a brilliant and imposing spectacle.

The colossal equestrian statue of Louis XIV. in bronze, which originally decorated the centre of the Place, was demolished by the populace on the terrible 10th of August of the first revolution. But the mutilated pedestal was suffered to remain till 1806, when Napoleon erected its present striking ornament,—a triumphal column in honour of his recent German campaign. This column is modelled upon that of Trajan, at Rome, but exceeds it in proportions by a twelfth; the total elevation being 130 feet, and the pedestal 21 feet high. The column, composed of 1200 pieces of cannon taken from the Austrians and Russians, is sculptured in rich bas-reliefs, representing the victories of the French army, from its departure from Boulogne to the battle of Austerlitz; and the pedestal is ornamented with bronze eagles and garlands of oak.

This noble monument, designed by Baron Denon, was completed in 1810. A winding staircase

in the interior, of 176 steps, ascends to an external gallery, commanding a fine view of the city, and constantly visited by strangers. On the summit, was originally placed a bronze statue of the emperor; which was with difficulty pulled down by the emissaries of the Bourbons, in 1814, and refounded into the equestrian statue of Henri IV. on the Pont Neuf.

During the epoch of the Restoration, it was replaced by a fleur-de-lis, and the *drapeau blanc* of the Bourbons. But one of the earliest measures of the present King of the French was to restore to this national monument the crowning trophy indispensable to its completeness, in the form of a new statue of Napoleon. On the 29th of July, 1833, the present bronze figure was inaugurated. It is the work of Seurre, and represents the emperor in the costume most familiar to the soldiery, the *redingotte grise* of his campaigns. The figure is eleven feet high; and, has a life-like effect, when viewed under the brightness of the morning sun, approaching it from the gardens of the Tuileries.

An old corporal, one of the relics of the *grand armée*, had the office of exhibiting the column to visitors, as "*capitaine de la colonne*," and furnishing the lantern necessary for the ascent. Great is the pride of the veteran when, on the anniversaries of great victories, or the birthday of the emperor, a

new collection of garlands of *immortelles* is thrown at the foot of the column. On some of these occasions, the whole palisades surrounding it are covered before daybreak with emblematical crowns; and nothing is more common than to see a provincial or even peasant, on first arriving in Paris, make his offering to the *colonne* as an altar of national glory. On the other hand, like our own Monument, the column of the Place Vendôme occasionally obtains a melancholy notoriety from the madness of some unfortunate person, intent upon committing suicide in a public manner. Precautions have, however, been adopted, to prevent the recurrence of these terrible catastrophes.

The Place Vendôme contains the public offices of the Chancellerie, Quartier Général, and several others. The three best *Hôtels garnis* in Paris are also to be found there. But a more legitimate successor to the wealthy *fermiers généraux,* by whom, in the first instance, its magnificent abodes were inhabited, is Monsieur Schickler, whose fine mansion is one of the most complete and elegant in Paris. This gentlemen is also the proprietor of the once royal domain of Rambouillet.

The Place Vendôme may be cited as the Grosvenor Square of the French metropolis. But that the chief apartments of the Chancellerie, and other Hôtels of note, look into the gardens and

spacious court-yards attached to them, it would form, perhaps, too noisy a residence, being one of the chief thoroughfares of the west end. The houses, however, recede from the carriage way; which traverses the Place much as the Rhone the lake of Constance, leaving the rest of the area free.

Immediately opposite to the column of the Place Vendôme, at the extremity of the handsome Rue de Castiglione, whose noble arcades form a continuation of those of the Rue de Rivoli, is one of the chief entrances to the gardens of the Tuileries, —the lungs of Paris, as Hyde Park of London.

The palace of the Tuileries, of which the façade extends at one extremity nearly a thousand feet in length, forms the boundary of the garden, a magnificent avenue of chesnut trees leading straight from its majestic centre, the Pavillon de l'Horloge, through the Place de la Concorde, the Champs Elysées, and the Triumphal Arch, to the bridge of Neuilly, a distance of three miles. Nothing can exceed the beauty of the view from the palace over the gay parterres, springing fountains, and noble groves, up this noble avenue, embellished midway by the fine obelisk of Luxor, recently placed in the centre of the Place de la Concorde, and terminated, to the eye, by the Arch of Triumph.

From the palace of the Tuileries no unsightly

object meets the eye. To the right, extends the long and regular range of buildings of the Rue de Rivoli; the upper extremity of which contains the Hôtel de Finances, or Treasury; to the left, a fine series of aristocratic residences, bordering the opposite bank of the Seine, each having its garden sloping to the quay.

But though these beautiful gardens present so princely an accessory to the pleasures of the palace, it is to the general inhabitants of Paris that their enjoyment is dedicated.—Open to the public

from an early hour till sunset, when the gates, on account of their immediate vicinity to the palace, are closed for the night, at all seasons of the year, and on all days of the week, these gardens are thronged with promenaders. Every person in decent apparel, not carrying a burthen, is indiscriminately admitted; some restriction being necessary, as the chief entrance from the Place du Carrousel, a considerable thoroughfare, lies through the very hall of the palace, the doors of which are guarded only by a sentinel; while the gardens themselves form the chief channel of communication between the Faubourg St. Germain and that of St. Honoré, the two most fashionable and frequented quarters of the city.

There is scarcely a spot where French women, especially those of the middle class, are seen to greater advantage than in the garden of the Tuileries. Throughout the summer season, young mothers and their children may be found spending nearly the whole day under the shade of its verdant avenues of lime and chesnut trees, thoroughly occupied by their work or book; unostentatious yet elegant in their dress, and graceful and orderly in their deportment. In that crowded promenade, not the slightest irregularity or departure from decorum is ever perceptible. Every thing appears to be in accordance with the some-

what formal and courtly character of the place. For the satire of Pope upon the gardens of the Duke of Chandos at Canons, might certainly be applied to the Tuileries.

> Grove nods at grove, each alley hath its brother,
> And half the platform just reflects the other.

A style out of place, however, in a private domain is strictly consonant with the majesty of a palace; more especially with one of dimensions so colossal as the Tuileries. The architecture of that singular edifice belongs to no school or epoch, and is wholly irreconcileable with all received principles of taste. Yet it is so characteristic, so associated with historical reminiscences, and derives so strange a grandeur from the factitious vastness of proportion imparted by its three mezzonine stories—a grandeur which the area in which it stands prevents from being noticed as it deserves,—that few visitors to Paris ever wished this curious relic of old France to be otherwise than it is. Stronger evidence of its elevation cannot be adduced, than to institute a comparison with the lofty mansions of the Rue de Rivoli approaching the Pavillon de Marsan; which shrink into insignificance under the influence of the juxtaposition.

The antiquities of the French capital are few

in number, and so rapidly disappearing, that the Tuileries, though dating only from the sixteenth century, rank, like the church of St. Eustache, among its antiquated monuments. The greater part of the present structure belongs, however, to a later period than even the Renaissance, or revival of the arts.

So lately as 1836, the foundations of the tile-kilns, from which this royal residence derived its name of the Tuileries, were discovered in the course of some excavations made under the palace. Francis I. was the original purchaser of these tile-fields, which were first used as a depository for rubbish, beyond the fortifications of the royal château of the Louvre. A small adjoining country house was presented by that sovereign to his mother, Louisa of Savoy, whose health was supposed to suffer from the unwholesome atmosphere of her palace of the Tournelles, in the marshy quarter of Paris, still called the Marais; on the site of which palace the Place Royale was erected in the course of the following century. It was not, however, till the château of the Tuileries became the property of Catherine de Medicis, in 1564, that the present palace was commenced by Philibert Delorme and Bullet, the court architects; and scarcely were the Pavillon de l'Horloge and the two adjoining wings completed, when the prediction of one of

her Majesty's favourite astrologers bidding her "beware of St. Germain," reminded the superstitious queen that her new palace was situated in the parish of St. Germain l'Auxerrois: from the tocsin of which church, indeed, proceeded the signal for the massacre of St. Bartholomew, commenced under her auspices. The works were accordingly abandoned; nor was it till the reign of Henri IV. that they were resumed by the celebrated Ducerceau, who erected the two lofty pavilions at either end, called the Pavillon de Flore and Pavillon de Marsan; the chimneys of which probably overtop those of any other inhabited dwelling. The long gallery, uniting the palace with that of the Louvre, was also commenced by this king, and completed by his son Louis XIII.

Under Louis XIV. little was done to the palace, in which he never resided, except a few alterations with a view of harmonizing the whole; the architecture of the various pavilions being strangely discordant, and rendering an attic story indispensable, to bring the central buildings into a line with the new elevations.

But the greatest improvement effected by Louis XIV. for the Tuileries, was by clearing and levelling the adjoining precincts; forming a spacious courtyard, and causing the gardens to be planted by the famous Le Nôtre. A street intervened, at that

period, between the palace and the gardens, which consisted of a sort of park, containing a pheasantry and a vineyard; the whole area consisting of about sixty-seven acres. The two terraces overarched with lime-trees, bordering the gardens towards the river and the Rue de Rivoli, were then created; the latter leading to the royal riding school abutting on the convent of the Feuillans, in which were held the first sittings of the National Assembly during the revolution, and constituting the first royal appanage claimed as national property. It was along this terrace that the king and queen proceeded on foot, from the palace of the Tuileries, to place themselves under the protection of the nation, at the suggestion of Rœderer.

The ditches and moats surrounding the gardens having been for the most part filled up, in accordance with the plans of Le Nôtre, three circular basins containing fine jets d'eau were formed in the three principal alleys; and a prodigious number of marble statues and vases, indispensable to the Italian style of decoration then in vogue, were ranged at intervals along the various walks and parterres, and on the borders of the magnificent grove of chesnut trees which rises in the centre of the gardens. Round the principal basin are groups representing the rivers of France, by Coustou and other celebrated sculptors; and on the terrace adjoining

the palace, several fine figures cast in bronze after antique models. But the statues which at present chiefly attract the attention of strangers, are those works of modern sculpture placed there of late years by the present government; consisting of the celebrated Spartacus and Cincinnatus of Foyatier —Prometheus on the Rock, by Pradier—Theseus killing the Minotaur by Sommariva—the soldier of Marathon, by Cortot—Pericles, by Debay—Themistocles, by Lemaire,—and several others of more recent acquisition and unquestionable merit.

Nothing can be more agreeable to the eye than the contrast between the whiteness of the marble of these beautiful productions, and the intense verdure of the lime-trees by which they are surrounded; and it would be difficult to conceive a scene more brilliant than is presented, on a fine Sunday in June, by the spreading terraces fronting the palace, crowded with elegantly dressed women and happy children, the fountains throwing up their silvery spray amid parterres of roses and geraniums, with the lofty heads of the grove of chesnut-trees opening to display a prospect several miles in extent, including the noble arch of l'Etoile. All is life and beauty, modified only by the dignity and order characterizing the purlieus of the courts of kings.

The most fashionable part of the Tuileries during

the winter season, is the Terrasse des Feuillans in summer, the Allée des Orangers, into which, about the middle of May, are removed from the orangerie of the palace the colossal cases containing orange-trees, some of them three hundred years old, and of remarkable beauty. Round these trees, and in lines along the adjacent alleys, chairs are placed for hire throughout the summer season; occupied at most hours of the day by multitudes of gay groups, who sit engaged in social chat and contemplation of the loungers crowding the walk. While the royal family are at dinner, a military band, performing opposite to the Pavillon de l'Horloge, attracts the crowd of loungers in that direction; but later in the evening, they return to the fragrant Allée des Orangers, where a café for ices and refreshments, and a *cabinet de lecture* for the hire of newspapers, vary the diversions of the favoured spot.

At the further extremity of the gardens, towards the Champs Elysées, is a sunny nook protected by the lofty wall of one of the terraces, known to invalids by the name of *La petite Provence.* Early in the spring, or late in the autumn, the benches of this warm retreat are frequented by nurses with infants in their arms, or elderly gentlemen encased in wadded douillettes, as the appropriate shelter of first and second childhood.

The terrace adjoining the river,—presenting an animated view of the fine edifices skirting the opposite bank, and the reach of the Seine towards the suspension bridge and wooded shores of Passy,—is occasionally closed at certain hours of the day, to afford a secluded promenade to the royal family. It was here that the young king of Rome used to be drawn in a car by two sheep, during the ascendancy of Napoleon, and the Duchess of Orleans and her children frequently resort to the spot.

Two small gardens, laid out in parterres, and bordered by a grassy fosse, completed since the revolution of 1830 immediately in front of the palace, obtained at one time the absurd name of the fortifications of the Tuileries! The ostensible object of their creation was to secure a spot for exercise for the younger branches of the royal family; but in truth, to increase the privacy of the lower range of apartments inhabited by the king, the windows of which were formerly accessible to the observation of the loungers in the gardens. On summer evenings, the royal family frequently appear on the stone terrace of the first floor, forming a balcony to the Galerie de Louis Philippe, and enjoy a promenade during the performance of the band, to the great satisfaction of the assembled multitude; and on occasion of the public concerts given on the king's birthday, the fêtes of July, and other

rejoicings, under the windows of the palace, the public is admitted by tickets into the private gardens within the fosse, while the royal family occupy the balcony of the Pavillon de l'Horloge.

Some portion of the charm universally ascribed to the gardens of the Tuileries, is unquestionably attributable to the climate,—the dry clear atmosphere which, even in the heart of a populous city, places a bright blue sky over the flowing parterres and verdant tops of the chesnut trees, in which, from time immemorial, a colony of wood pigeons have built their nests, thoroughly domesticated among the gay groups of fashionable Parisians. But the animation of the scene arises far more from the frank unconcern of the persons assembled among the green alleys; the children gathered into friendly groups for skipping or other youthful sports, their bonnets suspended among the branches of the trees; while their parents sit engrossed by books or work, regardless of the stir of the passing multitude. The reserve of English people deters them from following their own devices in a public promenade, even when their pursuits are inoffensive as those which add an air of domesticity to the shady nooks of the gardens of the Tuileries.

It is needless to enlarge upon the terrible scenes connecting the palace and gardens of the Tuileries

with the horrible epoch of the revolution. So little wisdom appears to be attained by the study of these great historical lessons, that there is as little profit as pleasure in enlarging upon their enormities.

A more agreeable contemplation arises from the internal aspect of the old palace, under the present dynasty, and the events connecting it with their reign. Among these, may be cited the public entrance of the young Duchess of Orleans into the capital, immediately after her marriage.

This brilliant solemnity, which chanced most auspiciously on a glorious day of the beginning of June, 1836, united together the whole population of Paris, which lined the noble road from the bridge of Neuilly to the palace gates, order being kept by the combined legions of the national guard. From the moment of passing the majestic Arc de l'Etoile, incessant cheers burst from innumerable throngs of well-dressed people, to salute the young princess, their future queen, seated in an open state carriage, at the right hand of Marie Amélie, so endeared by her virtues to all classes of the people of France. Beside the carriage, mounted on a fine charger, rode the handsome young bridegroom; and in succession followed the royal carriages, filled with the family, household, and court of Louis Philippe, in their uniforms of ceremony.

This procession of about eighty carriages, hand-

somely appointed, progressing for miles between lines of the national guard, under arms, and beyond these lines crowds of well-dressed and joyous persons, formed a noble and exciting spectacle.

On an occasion so auspicious to the hopes of the nation, Louis Philippe decided that the young duchess should approach her future home right royally, through the grand avenue of the gardens; and when, the king and his état major on horseback having led the way, the carriages containing the royal bride and her train were seen winding round the marble basin, fronting the grand entrance from the Champs Elysées, whose jet d'eau freshened the sultry atmosphere,—the noble old chesnut trees embowering the spot being white with bloom, and the green limes displaying the pure verdure of a tardy spring,—it is impossible to conceive a more imposing coup d'œil.

Military bands were stationed at intervals, to salute the bride as she passed along; and the gardens being opened for persons with tickets only, ten thousand well-dressed individuals, who had taken their seats at an early hour, rose to greet the Duke and Duchess of Orleans with joyous acclamations, and the waving of handkerchiefs. Tokens more auspicious could not have been presented either by art, nature, or human nature, by way of welcoming to Paris the princess who was to

afford pledges for the stability of the throne of July, and confirm the domestic happiness of the reigning dynasty.

The scene was calculated to survive for years in the memory of thousands.

In the central alley of the garden of the Tuileries stands a chesnut tree, proverbial among the people as "*l'arbre du* 13 *Mars*," from its having been in leaf on the arrival of Napoleon from Elba, and annually putting forth its leaves a fortnight earlier than the other trees of the garden.

CHAPTER II.

Domestic Life of the Court of France—Interior of the Palace of the Tuileries—Royal Fêtes—A Bal Monstre.

WHATEVER may be the differences of opinion concerning the political position of Louis Philippe as king of the French, not a dissentient voice will be raised against the assertion, that never did the roof of a palace extend over a more amiable, united, and enlightened family, than that which now fills and surrounds the throne. All that nature and education could effect to ornament so unpopular a station, has in this instance commanded the happiest results. The auspicious consequence of so bright an exemplification of domestic virtue, has been the gradual conversion of many of the staunchest adherents of the Carlist cause, unable to withhold their support from a monarchy thus nobly represented.

At the period of Louis Philippe's accession, his sons and daughters were all unmarried,—many of them remarkable for their personal attractions, and all for their accomplishments and merit. Of his daughters, one has since ascended the throne of Belgium, and another, too early torn from her family, achieved the immortality of genius; while his two elder sons have increased the royal circle by happy marriages; and his younger ones are already acquiring professional distinctions. The excellent queen has had nothing in the destinies of her children to augment the cares of so thorny a position as the sovereignty of the French.

The court of the Tuileries is consequently adorned with the enhancements of youth and beauty, in addition to the pomp and circumstance, its necessary inheritance; and the private circle of their Majesties is as cheerful and unpretending, as their public life is dignified and imposing. Against the domestic character of the king and queen, not a syllable has ever been adventured by even the bitterest enemies of the royalty of July.

The various branches of the royal family have their separate suites of apartments in the palace of the Tuileries; which, having been apportioned during the reign of Louis XV. for the residence of different families of the nobility, as Hampton Court

at the present time, is peculiarly adapted for the purpose.

The apartments of the king and queen adjoin the Pavillon de Flore, and are entered by the old staircase of the palace, as in the time of Marie Antoinette, by whom they were partly inhabited. The queen, princesses, and younger princes, as well as Madame Adelaide, the sister of the king, also inhabit this wing; while the state apartments of the opposite extremity, the Pavillon de Marsan, divided by the theatre and state apartments from the royal suite, are apportioned to the Duke and Duchess of Orleans. The private apartments of the king and queen, nearly in the same condition as in the time of the elder branch, are unostentatiously furnished, and contain a variety of pictures by modern French artists. The grand improvements, effected by his present Majesty at the Tuileries, have been in the state apartments. The magnificent staircase, for instance, which well deserves the Venetian appellation of "the giant's stairs," the splendid Galerie de Louis Philippe, and the completion of the Salle des Maréchaux, will worthily record to posterity the sway of one by whom the pomps of royalty have been as regally upheld as by his more despotic predecessors.

The life of the royal family, though domestic, is any thing but a secluded one. Surrounded by a

princely household, as well as by a numerous family, the dinner and evening circle is at no time a private one. Every Thursday, her Majesty receives the ladies of the court, or any of those honoured by an entrée to her circle who choose to present themselves; as well as members of the corps diplomatique, or foreigners of note, entitled to private presentation. On these occasions, the party takes the most unostentatious form. Seated round a circular table, the ladies of the royal family and household pursue their usual avocations; and the conversation of Marie Amélie with her guests is easy and conciliating.

On one occasion only in the year do public presentations take place. On the evening of the first of January, the corps diplomatique pays its respects to their Majesties in the state apartments of the Tuileries, which are brilliantly illuminated; and on the evening following, all persons who have previously received the sanction of the lady of honour, are presented in succession to every member of the royal family; who progress round the suite of apartments, where about two thousand persons are assembled for the occasion. Immediately afterwards, several balls are given at court; smaller ones, and private concerts, for the immediate circle of the court; and fêtes, including five thousand invitations, to all persons previously pre-

sented. On the first of May, the birthday of the king, an evening court or reception is held, but no presentations take place.

It is on occasion of the larger balls, or *bals monstres*, as they are facetiously called by the more exclusive aristocrats of the faubourg, that the throne of the citizen-king appears arrayed in its most appropriate splendours. Surrounded—in addition to a considerable number of the magnats of the country, both of recent and ancient ennoblement, both illustrated by their ancestors or illustrating themselves,—by all that is most eminent and honourable of those middle classes of professional and commercial life on which are based the prosperity and strength of his kingdom, Louis Philippe, while extending his royal hospitality so far beyond the ordinary pale of courtiership, in utter defiance of the iron barriers of Bourbon etiquette, appears to take pride in having seen beyond his race, time, and condition, and fortified the failing dignities of the throne by bulwarks created by the progress of the age.

Among the stately uniforms of foreign diplomats and native statesmen, among chivalrous orders and gaudy costumes, the simple epaulets of the national guard appear with peculiar distinction; and the families of the leading commercial men of the kingdom are not less favourably noticed by

the royal family than the representatives of time-honoured names redolent of all the odour of sanctity of the crusades.

Immediately after the accession of the king, personal obligations and exaggerated pretensions necessitated an extension of his indulgence on such points, which the gradual re-establishment of social order has reduced to a reasonable medium; and even the most fastidious person would find it difficult to detect, in the enormous throng united by the fêtes of the Tuileries, an individual not personally qualified to do honour to the hospitalities of the king.

Nothing can exceed the brilliancy of the palace on these occasions. In former reigns, it was pronounced impossible to introduce sufficient light into the Tuileries, to enable the royal fêtes to vie with the splendour of private houses. By renouncing the aristocratic prejudice against the use of lamps, Louis Philippe has rendered the majestic halls, once so gloomy, gay and brilliant as the ball rooms of a fairy tale. Globes of ground glass are now intermingled in the enormous girandoles; and it is impossible to conceive a more splendid coup d'œil than is presented by the Galerie de Louis Philippe, and Salle des Maréchaux, when thus lavishly illuminated. Viewed from the gallery of the latter chamber, whose colossal height occupies

two stories,—the gay ball room, one side of which is occupied by the royal family and court, while the rest, crowded with dancers, displays a moving sea of jewels and glittering attire, exhibits a brilliant pageant. In the adjoining chambers, refreshments are served; and about midnight, the king and queen, followed in succession by their guests, proceed from the ball room through the Galerie de Louis Philippe, and the memorable Salle des cent Suisses, into the Salle de Spectacle, in which supper is served, the ladies alone being at first admitted to seats.

Few persons who have witnessed this splendid entertainment, but have agreed in pronouncing it to be unique in point of regal magnificence. The illumination of the theatre,—the effect of the military music resounding from the gallery during the banquet,—the princely decorations of the tables laid in the body of the theatre, and along the balcony projecting from the lower tier of boxes, produce a result recalling all that has been written of the banquets of Wolsey, or the Medici, in the olden time. The brilliancy of effect resulting from the exclusion of even a single male figure from the crowded theatre, which appears to concentrate a mass of fair faces, jewels, feathers, and glistening satins, is very peculiar. Even the king and his royal guests, such as the Infants of Spain,

remain standing on the steps leading down to the royal supper table, till the queen has retired; and thus surrounded by his five promising sons, there is more than ordinary cause for the glow of exultation with which this brilliant assemblage of his subjects is surveyed by the king.

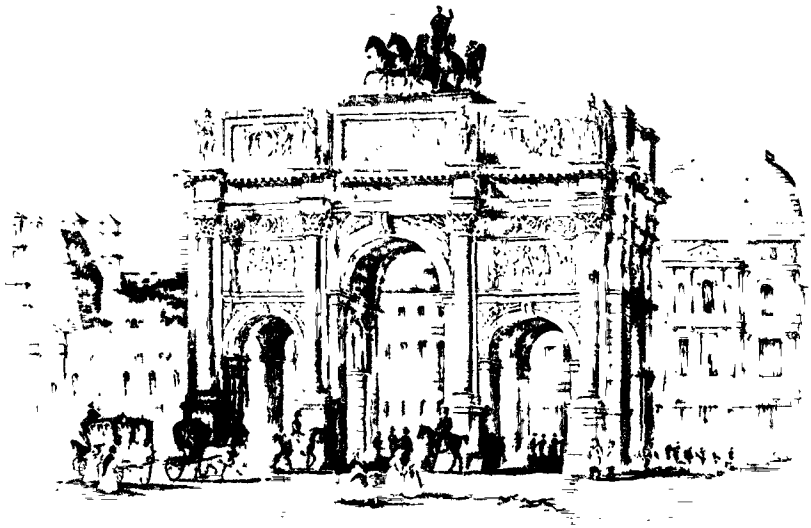
For the more exclusive balls of the court, the supper is served in the queen's private apartments; and one of the most charming variations of these courtly festivals consists in the juvenile balls, for the children of the nobility native and foreign, from two years old till twelve. The assembly of these joyous little creatures, whose nurses are in attendance in an adjoining gallery, contrasted with the gigantic proportions and blazing illumination of the Salle des Maréchaux, realizes all the illusions of a fairy tale.

Such are the fêtes of the Tuileries; and but that the mind of the more reflective guest occasionally wanders from the king and his ministers to the silver statue of peace voted to Napoleon by the city of Amiens, or to the portraits of the marshals of France gracing the same military epoch—Soult, Grouchy, Gerard, Moncey, Molitor, &c., which adorn the courtly hall, and then reverts with a shudder to the sanguinary scenes which, but half a century ago, encumbered those very floors with the bodies of the faithful Swiss guards,

slain while defending a branch of the royal Bourbons, once nearly as well beloved as those now adorning the scene,—so honourable a representation of the rank and opulence of the kingdom might almost be accepted as a pledge of the permanency of monarchy in France, as well as an auspicious chapter in the history of kings.

The state dining-room, the council chamber, the Galerie de Diane, and several other grand apartments of the Tuileries, remain nearly in the same state as previous to the first revolution; their finely painted ceilings having been cleaned and regilded. Many rich and precious objects of art, which, as the property of the crown, became consigned to the *garde meuble* as that of the nation, to be preserved for the future enjoyment of royalty, have been restored to their pristine destination.

The courtyard of the palace of the Tuileries was chiefly formed by Napoleon, who caused the area to be disencumbered of a labyrinth of low walls and insignificant structures, and divided from the Place de Carrousel by an iron railing with gilt spear-heads, extending parallel with the palace for nearly a thousand feet. In this court, Napoleon used to review his troops, particularly previous to every fresh departure for the army; and the national guard and military on duty in Paris are still in-



spected there by the king. It was under the lateral gateway, communicating from the court-yard of the Tuileries with the Quai du Louvre, that the assassin Alibaud fired upon Louis Philippe in June 1836.

The chief ornament of the courtyard of the Tuileries is the triumphal arch erected by Napoleon in 1806, after the designs of Fontaine; being a copy of that of Septimius Severus at Rome, with some variation in the lateral arches. The entablature is supported by eight Corinthian columns of the red marble of Languedoc; and upon the low

attic surmounting this, stands a triumphal bronze car with four horses, and attendant genii, modelled by Bosio after the celebrated Corinthian ones belonging to the front of St. Mark's at Venice, which, having been placed here by the emperor, were restored by the allies in 1815. The arch is also ornamented with allegorical figures and bas reliefs commemorative of the battle of Austerlitz and capitulation of Ulm. In the time of the Bourbons, these were removed and replaced by others illustrating the campaign of the Duc d'Angoulême in Spain in 1823; but the originals, so necessary to the completeness of the monument, were restored by Louis Philippe. This splendid arch was erected at a cost of £60,000 sterling; but the vastness of the area in which it stands greatly deteriorates from its effect.

The name of the Place du Carrousel, which is indiscriminately applied to the courtyard of the Tuileries and the space beyond, is derived from a tournament held there by Louis XIV. in 1662. But its proportions were then comparatively unimportant; and even now, its grandeur is daily increased by the demolition of all the buildings extending between it and the further extremity of the Louvre, in accordance with the project of uniting the two palaces by the erection of a northern gallery parallel with that occupied by the museum of

pictures, which would create a palace unrivalled among the edifices of Europe.

At the extremity, near the royal stables, on the site of the ancient Hôtel of the Duchesse de Longueville, exploded the celebrated infernal machine, intended to destroy the emperor on his way to the opera, by which part of the Rue de Nicaise was demolished.

The southern side of the Place du Carrousel is formed by the grand gallery of the Louvre, commenced by Henri IV., and continued by his son and grandson as far as the centre archway; from which, as far as the palace of the Tuileries, it was completed by Napoleon. According to the present plan, a third gallery, parallel with the Tuileries, will traverse the court, midway between those of the north and south, so as to divide the immense area into two equal courts; and thus obviate the want of harmony existing between the central pavilions of the Louvre and Tuileries, which would be disagreeably apparent if left to correspond with each other.

The present gallery of the Louvre consists of two stories; the lower of which is occupied by the royal orangerie and library, and various household offices; the upper one, by the grand museum of paintings; and the corresponding gallery is divided between the governor of the Tuileries, various of-

ficers of the household, and the état major of the national guard.

The gallery of paintings, however, ought to be considered as belonging more especially to the palace of the Louvre, the most complete and beautiful of the royal residences of France.

In the days of the "*bon Roi Dagobert,*" when the northern bank of the Seine was wooded to the water's edge, the king is said to have occupied a hunting château on the site of the Louvre. Philip Augustus converted this rural seat into a state prison; and the Royal Archives attest that certain of his refractory vassals were confined therein. But on the extension of the walls of Paris, about the middle of the fourteenth century, it was converted into a residence for the accommodation of foreign princes visiting the king.

The present building was commenced under the auspices of Francis I. in 1528, and the southern portion of the western side of the court completed by that monarch, after the designs of Pierre Lescot. By his son, Henri II., was added the remainder of the western side, now known as the *Vieux Louvre,* the sculptures of which were executed by Jean Goujon, and the first artists of the day. The salamander, the device of Francis, and the cipher of Diane de Poitiers, may still be noticed among the decorations of the south-western angle towards the quay.

By Louis XIII. was added the central pavilion of the western side, designed by Lemercier, the architect of part of the northern front. But it was not till the reign of Louis XIV. that the suggestions of Colbert decided the magnificent monarch upon the completion of the Louvre, when a public competition was instituted for designs for the new buildings.

A physician of the name of Perrault, immortalized as the author of the fairy tales of Cinderella, Bluebeard, and the Sleeping Beauty, almost as surely as by his skill in architecture, was the successful competitor; but some doubts having been thrown upon his abilities by envious rivals, the king dispatched a commission to Rome for the celebrated Bernini, whose plans were finally adopted. The foundation-stone of the eastern front was laid in person by the king, according to these designs; but scarcely had the new structure reached the first story, when new cabals arose, and Bernini was honourably dismissed, with presents and a pension. In 1666, still under the auspices of Colbert, Perrault was permitted to complete his magnificent designs, in the eastern front and the façade overlooking the river.

The enormous expenses accruing from the sudden creation of Versailles, soon rendered it impossible to pursue the works at the Louvre; and during

the remainder of the reign of Louis XIV., as well as those of his two successors, the palace remained unfinished, actually without a roof, and almost in a ruinous condition.

It was reserved for Napoleon to complete the noble designs of Perrault. Under the empire, the palace was finished as it now stands, and the surrounding courts and streets cleared and levelled. The ground floor of the palace was converted into the unique museum of sculpture; but the interior arrangements of the grand apartments, being suspended by his downfall, were not achieved till the reigns of Charles X. and Louis Philippe. It was the intention of the emperor to convert this portion of the Louvre into the residences of foreign ambassadors and sovereigns visiting Paris; but it has, perhaps, been more usefully devoted to the Egyptian and Naval museums, and the gallery of Spanish pictures acquired by the present government. Very little is now wanting to the completion of the original plan; and it is expected that the works will be shortly commenced, though the palace is not likely ever again to become a royal residence.

It was from a window of the old Louvre, that Charles IX. fired upon his subjects during the massacre of St. Bartholomew; and to the same palace were the remains of his brother-in-law,

Henri IV., brought back after his assassination. The daughter of the bon Henri, the unfortunate Henrietta Maria, as the widow of Charles I., also resided here,—as did Louis XV. during his minority. Since that epoch, it has been used as a national museum.

During the revolution of July, 1830, the palace of the Louvre was the scene of a memorable attack; and the persons who fell there having been hastily interred on the spot, in the gardens at the north-western angle towards the river, a funeral service is annually performed there on the memorable anniversary of the three glorious days of July.

The eastern façade, the much praised and equally contemned chef d'œuvre of Perrault, should perhaps rather be regarded as the creation of a new order, than an innovation upon those of the ancients; and presents one of the most striking pieces of architecture in the world.—The grand colonnade, which constitutes its peculiar distinction, is composed of twenty-eight accoupled Corinthian columns, forming the frontage of a wide gallery; the wall of the palace behind being composed of windows divided by pilasters, which produce a depth of shade highly favourable to the coup d'œil of the colonnade. The great simplicity of the basement story also serves to enhance the brilliant effect of the columns, which are crowned

in the centre with a pediment. The sloping stones of the arched gateway are of colossal size, each being fifty-two feet in length.

The four gates of the quadrangle of the Louvre, added by Napoleon, are of elaborately worked bronze. They are open for foot passengers throughout the day, and the courtyard forms an indispensable thoroughfare. A few years ago, a model of the fine equestrian statue of Victor Amadeus of Savoy, executed by Baron Marochetti, was experimentally placed in the centre of the quadrangle, with good effect; and for some time, it was in contemplation to place the obelisk of Luxor on the same site, where it would have been more effective, or at least less obstructive, than in its present position cutting short the vista from the palace of the Tuileries to the triumphal arch.—It is not improbable that a succeeding generation will place an equestrian statue of Louis Philippe on this distinguished spot.

The beautiful structure of the Louvre is no where more advantageously viewed than from the opposite quay of the river, or from the Pont Neuf itself. The Louvre has been called by the fanciful, the queen of palaces, as the Tuileries is said to be their king, and in truth an almost feminine elegance and ornateness distinguishes the elevation. The length of the façade towards the river, also the

work of Perrault, is five hundred and twenty-five feet, and the height eighty-five. The court, from its regularity, is considered the finest in Europe. The quadrangle forms a perfect square, each side being four hundred and eight feet.

The museum of paintings and sculpture contained in the various galleries of the Louvre is of sufficient importance to demand a separate mention.

CHAPTER III.

Gallery of Paintings of the Louvre—Gallery of Sculpture—Gallery of Antiquities.

THE Musée Royal, or gallery of paintings and sculpture of the Louvre, constitutes with justice a

national boast among the French. Alone, it would suffice to attract an influx of foreigners to their capital. But this is not the only important consideration; and by the liberality with which it has been thrown open to the public, it may be pronounced to have exercised a most beneficial influence over the national taste.

The lower classes of the French have been, hitherto, almost deficient of education. It is by no means uncommon to find well-dressed, and even polished persons of about fifty years of age, whose youth was passed in the unquiet revolutionary times, who can neither write nor read. Their enlightenment has been chiefly effected by means of the oral instruction of their priests, and the influence of the public theatres and public museums; and it is remarkable how much more general information these people seem to have imbibed from such imperfect instruction, than the educated poor of our own country; who, after receiving in their childhood parochial instruction, have neither leisure nor inclination to turn it to account.

It is an edifying lesson to visit the gallery of either ancient or modern pictures at the Louvre, or of Natural History at the Jardin des Plantes, on Sundays, or other days *non réservés*, when they are indiscriminately open to the public, and listen to the remarks of the soldiers, peasants, and other

uneducated persons, who throng the galleries thus judiciously thrown open. It is surprising how much the early habit of contemplating objects of art has refined their taste by the exercise of their powers of comparison: and there can be little doubt that the very superior elegance of taste evinced by the French artizans over our own, is derived less, as generally supposed, from the public institution of a school of design, than from the habit of seeing and judging objects of art and scenic effects. An assembly of the lower class of English people in the National Gallery, or at a printseller's window, or even the better order who can afford to pay for entrance into our exhibitions or public monuments, are remarkable only for the vulgarity of their comments, and the coarseness of their taste. It is not so with the French. The chef d'œuvres of the exhibition attract even more attention on public days, than on those set aside for the higher classes.

Though the gallery of the Louvre is open to all on Sundays and fête days, no disorder or unsatisfactory results have ever ensued. On other days of the week, it is open to foreigners having a passport, persons having an order, or students, of whom numbers, both male and female, professional and private, are constantly employed in the gallery, as depicted in the vignette.

The grand gallery, which contains nearly fifteen hundred pictures, is thirteen hundred and thirty-two feet in length, by forty-two in width. A portion of it, lighted from above, forms a tolerable gallery; but in the greater part, the transverse light from the windows is highly disadvantageous to pictures.

The grand staircase, after the designs of Fontaine, is admirably beautiful. But the museum of pictures is entered on ordinary occasions by a side court, affording a mean impression.

The first room, comparatively insignificant, contains pictures by the older Italian masters. From this, you emerge into the grand saloon, one of the finest exhibition rooms in the world. It contains the larger pictures of the collection, chiefly by modern artists, and others that require a strong light. At the annual exposition of the works of living artists, which takes place at the Louvre till another locale be provided, this vast saloon is usually full of the prodigious battle and historical pieces, executed for government, principally for the museum at Versailles.

The grand saloon leads to the gallery already described, which is divided into sections; the French school—the Flemish and German—and the Italian and Spanish. When originally formed by Napoleon, from the various collections belonging to

the nation as inheritors of the ancient monarchy, augmented by the spoliation of foreign states, the world had never contained under a single roof so choice a display of the sublime chef d'œuvres of art. It is impossible to conjecture what might have been the eventual influence of this unexampled collection upon the taste of students: and, though strict justice probably required the restoration of the pictures to the various cities from whence they had been forced by the unanswerable law of the stronger, the lover of the arts will never cease to regret their dispersion.

Even in its present state, however, the Musée des Tableaux, exhibits a wonderfully fine collection. Its chef d'œuvres of the Italian and Spanish schools are well known throughout Europe by copies and engravings; and to find them thus concentrated in all the glory of originality, affords to a votary of the arts as true an enjoyment as to find dear and familiar faces, associated after long absence, in undiminished beauty.

To allude in detail to these immortal works, would far exceed the limits of the present volume. On a person to whom pictures are a matter of indifference, even the coup d'œil afforded by the prodigious gallery produces a startling effect;—and when, on a crowded Saturday in March, the exhibition of modern pictures which then oc-

cupies the upper moiety, collects together the fashionable idlers of Paris, to admire the portraits of Dubufe, (the Lawrence of Paris,) the miniatures of Mirbel, the romantic chimeras of Scheffer and Boulanger, the historical scenes of Delaroche, and the graceful and piquant tableaux de genre of Destouches and Biard, nothing can be more extraordinary than the long continuation of upturned and wondering faces, gazing upon a quarter of a mile of painted canvas.

The Musée des Antiques, containing only works of sculpture, is partly contained in the basement story of the palace of the Louvre, in the apartments which, in 1650, belonged to Anne of Austria—extending from the entrance to the end nearest the river. The ceilings are finely painted, and the walls adorned and encrusted with marble relievos and columns; the magnificent suite terminating towards the river with the Salle de Diane, so named from a celebrated antique, the Diane à la biche, which has been the property of the crown of France from the time of Francis I.

A portion of the galleries in this direction formed part of the old château of the Louvre, in 1364, in the time of Charles V. when inhabited by his queen, Jeanne de Bourbon; but the apartments were re-arranged and decorated by Catherine de Medicis, under whose auspices, Primaticcio, Rosso,

and Paolo Poncio were summoned to Paris for the purpose.

Since the re-distribution by Napoleon, marble floors have been added to the various chambers appropriated to the reception of the antique statues; the principal of which, occupying the whole basement story of the southern half of the Vieux Louvre, is known by the name of the Salle des Cariatides, from some colossal figures, the work of Jean Goujon, which support a tribune at the northern extremity. Above this singular work, is a bas relief sculptured by Benvenuto Cellini, by order of Francis I., for his favourite palace at Fontainebleau.

The museum of sculptures was commenced by the Directory in 1797, and opened to the public in 1803, under the name of the Musée Napoleon; having been arranged under the joint directions of Visconti and the celebrated Baron Denon. At present, the collection consists of about two hundred and forty statues, two hundred and thirty busts, and a considerable number of bas reliefs, altars, sarcophagi, candelabra, brackets, &c., to the number of eleven hundred. But when enriched with the spoils of Italy,—more especially the Apollo Belvidere, the Venus de Medicis, and the Moses of Michael Angelo,—the effect of these noble halls was imposing and interesting

to a degree almost unprecedented in modern times.

On the first floor of the southern side of the Louvre is the Musée Grec et Egyptien, opened to public by Charles X., containing highly interesting antiquities of various kinds; such as mosaic pavements, marble busts, and a rich treasury of chalices, vases, porcelain, and ornaments of all descriptions, in cameos, agate, and precious stones, the production of the middle ages; among others, an Arabian vase presented to St. Louis during the crusades, and the silver looking-glass and toilet ornaments presented to Marie de Medicis by the Venetian Republic. Two gates of carved steel of the time of Henry II. are placed close to the entrance of the museum of drawings. The Galerie d'Apollon, closely adjoining, is in the same state as when occupied by Anne of Austria.

Of the Grecian museum, a large portion consists of Etruscan antiquities, and collections from Herculaneum and Pompeii. The ceilings of the chambers in which they are contained were executed by Jngres, and other distinguished artists of the day, several of them allegorically illustrating the origin of the antiquities; such as the picture by Picot, of Cybele, personated as the *Magna Mater*, protecting Herculaneum and Pompeii from the fires of Vesuvius.

The collection of Egyptian antiquities was chiefly formed by the savans who accompanied the French army during their campaign in Egypt, and by still more recent travellers deputed by government. A series of mummies in fine preservation, MSS. on papyrus, vases, and objects of every nature abstracted from the ancient tombs, are displayed in these chambers, the ceilings and decorations of which are truly beautiful. Of the third room, the ceiling, painted by Horace Vernet, exhibits Pope Julius II. issuing orders for the building and decoration of St. Peter's and the Vatican, to Michael Angelo, Bramante, and Raphael. The genius of France encouraging the arts, by Fragonard, adorns the ceiling of the fourth chamber.

The suite behind the Egyptian and Grecian museum is filled with collections of furniture and objects of virtù, belonging to the period of the revival of the arts; a highly interesting collection, formerly in the royal *garde meuble*, which, being incomplete, is not yet publicly exhibited. The ceilings are beautifully painted by Steuben, Alaux, Puget, Heim, Drolling, and Deveria, the subjects being taken from the history of France; and pannels and compartments, painted in fresco by various modern artists, complete the rich decorations of the room. On the ground floor of this suite are exhibited, during the annual exposition, the works of

sculpture of modern artists; and throughout the year, several chambers are considerately appropriated to artists and students employed in modelling after the antique. A few others are devoted to the larger Egyptian antiquities at present unarranged.

The first floor of the old Louvre, on the western side of the palace, is still incomplete; but is partly devoted to the gallery of designs and drawings. In the time of Charles X. these rooms were reserved for state purposes; the deliberations of extraordinary meetings of the chambers, before the opening of the legislative session, being carried on therein. The rooms called the Grande Salle du Conseil, the Salle du Comité des Contentieux, and the Salle des Conférences, have beautiful painted ceilings and compartments in grisaille, by modern artists.

In a suite of apartments of the ground floor, on the northern half of the old Louvre, are arranged the *sculptures de la Renaissance*. These rooms, which are of solid stone, floored with marble, contain the chef d'œuvres of the earlier sculptors of France, such as Jean Cousin, Jean Goujon, Poncio, Pilon, Desjardins, Coysevox, Girardon, Puget, and others; as well as two fine works by Michael Angelo and Canova.

The naval museum occupies a suite of simple apartments on the first floor of this northern side.

A variety of South Sea curiosities, placed there by order of Charles X., are the first objects that present themselves; followed by models of cannon and other fire-arms, as well as of the various descriptions of vessels used in the French navy, nautical and scientific instruments, and other marine accessories. Models of the dockyards, bridges, and arsenals of France complete the collection, which is embellished with some fine marine views by the elder Vernet, and a series of marble busts of the naval commanders, illustrating the history of France.

The fine collection of pictures of the Spanish school, purchased by the present government, completes the galleries of paintings of the Louvre; and the gorgeous carved bedroom of Marie de Medicis, its highly interesting historical trophies. Several days ought to be devoted by every visitor to Paris, desirous of obtaining even an imperfect idea of the beauty and richness of these collections, to the various museums contained within the palace of the Louvre.

Among the more recent historical recollections connected with this palace as the abode of royalty, was the marriage of Napoleon, which took place in the grand saloon of the Musée des Tableaux; the whole court proceeding in state from the palace of the Tuileries down the long gallery, which was

lined with the chief inhabitants of Paris, in full dress,—a spectacle of truly regal magnificence; and were not the French capital so rich in palaces, it could not but afford subject of regret, that a structure so splendid in its dimensions and rich in ornament, should be otherwise appropriated than to the illustration of a sovereign court.

CHAPTER IV.

THE PALAIS ROYAL.

The Palais Cardinal—Gallery of Pictures—Gardens of the Palais Royal—Cafés and Restaurants—The Palace.

Of all the public gardens of Paris, that of the Palais Royal is the least frequented by the higher classes, and consequently the most remarkable for the joyous faces and independent habits of the gay throng, to be found seated at all hours of the day under the shade of its closely clipped alleys of lime trees.

From the days when the Palais Cardinal, on being bequeathed by Richelieu to the sovereign in whose munificence or weakness its splendours had their rise, assumed the name of Palais Royal, to the latter end of the last century, when the suggestions

of Ducrest, the brother of Madame du Genlis, to the unfortunate Duke of Orleans, produced the conversion of the greater part of its splendid domain into a series of shops and arcades, which quickly became the rendezvous of every thing that was demoralized and demoralizing in the French metropolis,—the gardens of the Palais Royal, planted by Desgots, nephew to the celebrated Le Nôtre, and adorned with statues by Coustou and Leremberg, presented a sort of miniature Tuileries, consisting of quincunxes and overarching alleys, much frequented by the politicians and critics of the day; the neighbouring coffee houses being to the adjoining theatres what the Wills' and Buttons' of London were to the times of Addison and Swift. A single fine avenue of chesnut trees, said to have been the first introduced into France, was planted by the Cardinal de Richelieu at a cost of £12,000.

The new order of things created by Philippe Egalité, so far laudable that the measure was effected with a view of paying his debts, converted the precincts of his palace into a stupendous bazaar, rivalling those of Cairo or Ispahan. In the troubled days preceding the first revolution, it was thither that anxious politicians hurried to obtain a first sight of the morning and evening papers, at the various cafés and cabinets de lecture; when one of the trees of the garden,

the resort of the emigrant Poles, assumed a name dear to the lovers of liberty as *l'Arbre de Cracovie*. It was from under this tree that Camille Desmoulins harangued the multitude in the first outbreak of the revolution; and leaves plucked from its branches, and stuck in the hats of the insurgents, became the acknowledged ensign of the revolutionists.

During the years of social disorganization that ensued, the Palais Royal concentrated into a focus all that was vile and vicious, as a sort of safety-valve sanctioned by government for the purification of the rest of the city. By degrees, these evils have disappeared. During the reign of the emperor, the place assumed at least the aspect of decorum; in that of Charles X. it was still further amended; and by the present king of the French, the Palais Royal, the abode of his infancy as well as the scene of his early days of sovereignty, has been restored to all the decencies compatible with the commercial character of the spot. The suppression of the gambling-houses has been the means of a complete regeneration.

Among other interesting objects in the palace of the Palais Royal, which is at present uninhabited, except by occasional royal guests or refugees, is a noble gallery adorned with paintings commemorative of the historical incidents connected with the

Palais Royal; such as the gift of the domain by Richelieu to Louis XIII.,—the dangers of his young son during the troubles of the Fronde,—the burning of the Opera House constructed for Richelieu as a wing of his palace,—down to the offering of the crown of Belgium to the Duc de Nemours, in 1831.

The splendid gallery of pictures, and cabinet of gems, known by the name of the Orleans collection, and now dispersed throughout Europe, was originally deposited in the Palais Royal by the regent Duke of Orleans, and removed from thence when, after the execution of his grandson Philippe Egalité, a military tribunal was established in the palace; the tenants of the various galleries, which had been constructed by him upon speculation, having taken possession of the property, and replanted the garden in its present form.

Nothing can exceed the brilliancy of this populous spot; but it is the brilliancy of a gaudy mantle, covering a multitude of sins. The garden contains an area about seven hundred feet long, by three hundred in breadth; surrounded by lofty houses of Corinthian architecture; the basement story having a noble arcade, under which are situated the far-famed shops of the Palais Royal. A few flower-plots, interspersed with fountains and statues, adorn the central space; the chief ornament being a noble *jet d'eau en gerbe*, which adorns the

centre. The greater portion is devoted to gravelled alleys, the resort of all the idlers, politicians, nurses, and children of the neighbourhood. The privilege of letting out chairs and serving refreshments in these alleys, is leased by the crown at a rent of £1500 a year.

The busy succession of visitors to the Palais Royal, from day-break to midnight, is scarcely to be conceived; though the mere fact of its containing three theatres, and about thirty restaurants, might suffice to explain it. Early in the present century, it was considered the epitome of Paris; and at the period of the downfall of Napoleon, the foreigners assembled from the ends of the earth in a city from which they had been so long excluded, were long afterwards heard to cite the Palais Royal as the gardens of Alcina. It was within its gates that they enjoyed to a supreme degree the pleasures of the table,—the excitement of play,—the luxury of theatrical entertainment; and it was there they squandered fortunes in the acquirement of those showy trinkets for which Paris is renowned. Véry and the Frères Provençaux courted the wondering Don Cossack to the enjoyment of the best tables then extant; at a later hour, the Café de Mille Colonnes opened its gay saloon; and roulette and rouge et noir completed, at night, the ruin wrought in the morning by

jewellers' and watchmakers' shops, where all that glistened certainly was not gold.

At present, the place is frequented chiefly by the provincials or foreigners visiting the metropolis; or single men of small fortune, eager to obtain their share of pleasure at an easy rate. Coffee houses and restaurateurs, at all prices, abound in the Palais Royal. There, the idler emerging from his obscure lodging, breakfasts, and reads his newspaper,—in the winter, beside a warm stove, in some richly gilded chamber; in summer, at the Café de la Rotonde, in the open air. After breakfast, he saunters round the arcades, to admire the glittering novelties exhibited in the windows of Bertin and other celebrated jewellers; or to watch the bargains effected by the maître d'hotel of some first-rate establishment, with those renowned marchands de comestibles, Chevet, or Corcellet, where the most exquisite luxuries of the table are exhibited to tantalize the appetites of the gourmand. Every thing in or out of season, collected not only from all the provinces of France, but all quarters of the globe, in the way of fish or game, fruit or wines, is to be found in these heterogeneous temples of gastronomy.

Some of the best shops in Paris for porcelain, glass, clocks, books, instruments, or bijouterie, are to be found in the arcades of the Palais Royal; as

well as several first-rate *restaurants*. But it must be admitted that the parody is to be found in close contact with the play. Beside the choice tables of the Grand Vatel and Café de Perigord, are the *gargotes*, at twenty-five, or thirty-two sous. Gorgeous jewellers' shops displaying diamonds and pearls of the noblest quality, are side by side with those of the Jewish vendors of imitation stones and gilt trinkets, so closely imitating the originals that it requires the eye of a goldsmith to detect the difference. Even that classical temple of Melpomene, the Théatre Français, has its burlesque at hand, in the clever little company at the Théatre du Palais Royal, or the infantine Théatre Séraphin, or Ombres Chinoises.

All that the bazaars of London exhibit in the way of showy and attractive trash, may be found of a higher grade in the diminutive shops of the Palais Royal; and as these treasures are invariably exhibited in the windows, the lounger has a pleasant time of it. When inclined for dinner, restaurateurs of different degrees of merit, and price, have not only varied bills of fare at their disposal, but their buffets being also displayed in the windows, the gourmand is able to select precisely the trout or ortolan, heads of asparagus, or peaches, on which he has set his heart or appetite.

After dinner, for six months of the twelve, he

may issue forth again, and enjoy his evening paper, his cup of coffee and glass of liqueur, under the green trees; then, proceed to one of the adjacent theatres, to weep under the influence of the impassioned Rachel, or laugh with that erratic child of genius, the audacious and witty Dejazet.

On emerging from the theatre, he enjoys in winter his glass of punch, or in summer his ice or sorbet, at the Café de Foy; and laughs at the more exclusive and unattainable enjoyments of fashion. Hundreds of single men of moderate means, unconnected with domestic society, are able to clothe, feed, warm, and amuse themselves, at an easy cost, without so much as quitting the Palais Royal; and these, with the nurses and children of the neighbouring shopkeepers, are the habitual frequenters of the gardens.

Towards evening, well-dressed and well-mannered females, who have at least the appearance of belonging to the higher orders of society, crowd into the gardens with their families, preparatory to dining at the restaurants of Véfour or Véry, the Frères Provençaux, or the Café de Perigord, before they proceed to the theatres; and at that moment, during the summer season, nothing can exceed the stir and gaiety of the gardens of the Palais Royal. One of the chief recreations of the more fashionable parties who dine in the *cabinets*

particuliers of the Frères Provençaux, or Vèry, is to look down upon the motley scene, intersected by its well-trimmed alleys of limes,—children sporting with their nurses,—ladies fair, in showy bonnets, "looking delightfully with all their might;" while their spouses, the *badauds*, or cockneys of Paris, are lost from sight behind the feuilletons of the Journal des Débats, or Constitutionnel. The sparkling fountain throwing up its refreshing waters trickling back into a marble basin, the fragrance of hundreds of bouquets and flower-beds, and the glitter of so many brilliant objects, unite to impart cheerfulness to the scene; enhanced by a new charm when, after dusk, thousands of lights, glaring from every window of that many-storied line of architecture, present to an unaccustomed eye all the brilliancy of a public illumination. On Sunday evenings, more especially, the gardens of the Palais Royal are in their glory.

To persons, in short, not too fastidious or refined, nothing can equal the gaiety and splendour of the Palais Royal. Every thing that captivates the vulgar eye, ear, and understanding is there in its highest perfection. It is the head-quarters of populous life—the heart's-core of human activity. All the superfluities of civilization—all the luxuries compassable by easy competence—superabound. The advantage of association is no where more

apparent. For a few shillings, a man is able to attain enjoyments and luxuries which, severally provided for himself, would amount to twice as many guineas. He commands his apportioned fraction of the delicacies of the season, or his place in a baignoire at the Français, and is as happy as a satrap.

It was probably the Palais Royal, and its sensual allurements, which originally gave rise to the adage, that Paris is the spot of earth where it is easiest to dispense with happiness. The gaiety communicated by the cheerfulness of external objects takes the reason prisoner, and produces oblivion for a time. Now that the gambling houses, which cast so vile a stigma upon the spot, are abolished, careworn faces are seen there no longer. The whole scene is consecrated to recreation. The first impulse of a foreigner, on entering the sunshiny place, is to exclaim—"How gay!"—though by the fashionable classes of Parisian society, it is still regarded as the reprobated centre of every thing that is vulgar and profligate. No one, however, who has scrutinized the sober character of the greater number of its *habitués*, or the respectable appearance of the mothers and children enjoying there the air and exercise denied them by the remoteness of the Tuileries, can doubt that it is a valuable resource to the middle classes of one of the most densely-populated quarters of the town.

After expending in its gaudy shops the loose cash he has devoted to the purchase of trifles intended as remembrances of Paris for his friends at home, the traveller cannot do better than devote half an hour to the very peculiar and original figures he will find seated along the alleys;—people of all nations and languages,—Jews and infidels, Algerines and Turks,—the gawky English schoolboy, and the sunburnt Provençal or mouthing Gascon of France.

A man out of sorts with solitude can scarcely spend a day more agreeably than amid the active vivacity of the gardens of the Palais Royal.

The domain, which was presented by Louis XIV. in 1692 to his nephew the Duke of Orleans, upon his marriage with his illegitimate daughter, is the private property of the reigning family. The palace originally designed for Cardinal Richelieu by Lemercier, has been altered by Mansart and other architects; and the noble staircase was executed by Desorgues.

A collection of interesting modern pictures, by the living artists of France, is contained in the state apartments.

CHAPTER V.

Palace of the Luxembourg—Chamber of Peers—Gallery of Paintings —Gardens of the Luxembourg.

The palace of the Luxembourg, situated at the extremity of the Faubourg St. Germain, towards the Barrière de l'Enfer, was constructed by Desbrosses, for Marie de Medicis, after the plan of the Palazzo Pitti, at Florence, on the site of a residence belonging to the Duke d'Epinay Luxembourg. Having been bequeathed by the queen to Gaston d'Orleans, her second son, the brother of Louis XIII., it assumed the name of the Palais d'Orleans, which it bore till the revolution; at which epoch it was inhabited by the Count de Lille, afterwards Louis XVIII.

Converted into a prison during the reign of

terror it became, in 1795, the Palais du Directoire; and was, in consequence, thoroughly repaired and beautified. It was called the Palais du Consulat, during the consulate of Napoleon; and it was here that the first consul and Josephine first exhibited their aptitude for the etiquettes of a court, previous to their momentous removal to the palace of the Tuileries—the first indication of the fall of republicanism. The state apartments were then in the same condition as when inhabited in the time of Louis XIV., by the Duchesse de Montpensier; more particularly the gorgeous chamber still exhibited as the bedroom of Mary of Medicis; the panneling and ceiling of which are the work of Rubens, Nicholas Poussin, and Philippe de Champagne.

The gallery exists pretty nearly in its original state, when formed by Marie de Medicis to contain the twenty-four allegorical pictures painted by Rubens in illustration of her own history. It is now devoted to the reception of the modern works of art purchased by government; the pictures of the old masters bequeathed to it by Madame d'Orleans, queen dowager of Spain, having been removed to the gallery of the Louvre, to fill up the deficiencies produced by the restoration of the pictures placed there by the conquering hand of the emperor.

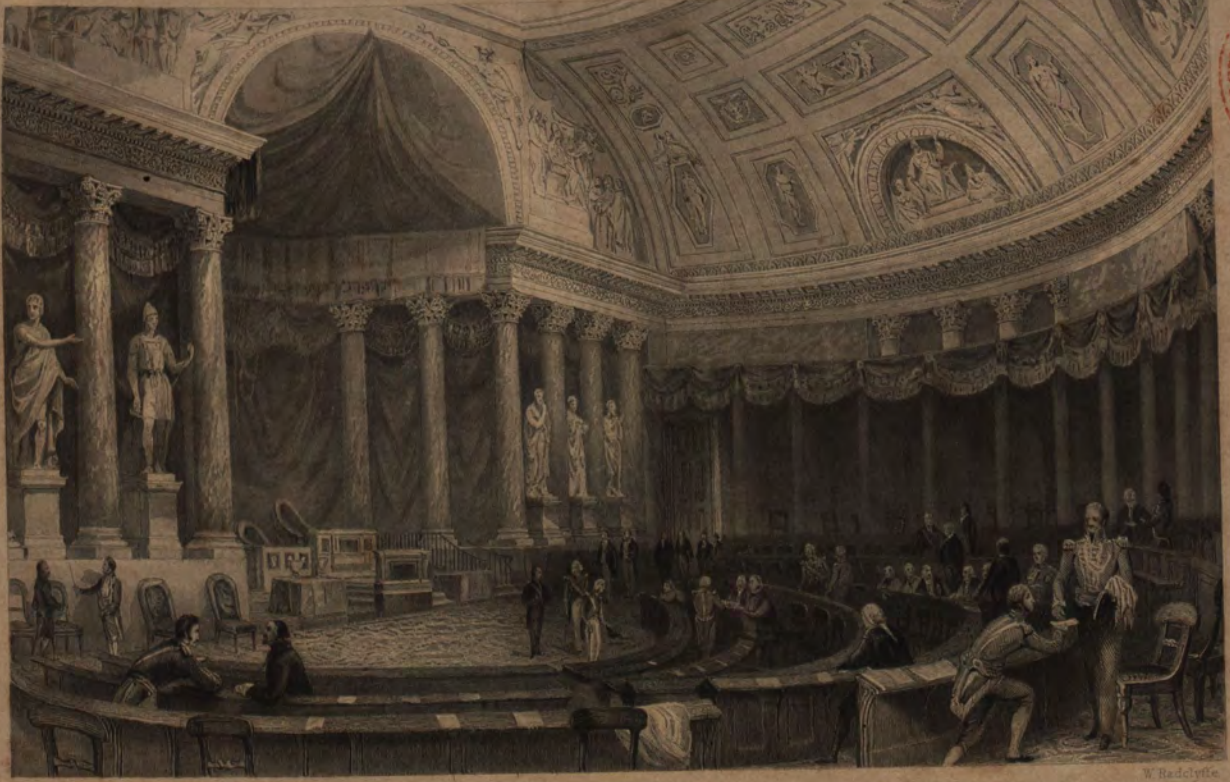
During the reign of Napoleon, the Luxembourg assumed the name of the *Palais du Sénat Conservateur*, and the sittings of his memorable senate were held there till 1814; when the chamber of peers was created, and a marble tablet, affixed over the principal entrance, announced that it had taken the name of *Palais de la Chambre des Pairs*, which it retains. The popular name, however, is still the Palais du Luxembourg.

The palace is a beautiful and imposing structure, approached through a magnificent court yard. To the left, on entering, are the state apartments of the *Grand Référendaire de la Chambre des Pairs*, where the weekly receptions of the Duc Decazes assemble all that is distinguished of the society of the new court; and through the right wing is the grand entrance to the Chamber of Peers, the fine staircase of which is ornamented by a double row of columns, between which are trophies and statues.

In the Salle de Réunion, which precedes the council room of the ministers, is a large allegorical painting, the emblems in which have been successively associated with the names of Napoleon and the Bourbons. But on the accession of the present king, who is less covetous of personal homage, it was dedicated to the genius of France, so as to be thenceforward compatible with all governmental vicissitudes.

Adjoining this chamber is the Salle des Séances, or Chamber of Peers, semicircular, ill-lighted, and too small for its purpose, being only seventy-seven feet in diameter. This fact became so clearly demonstrated at the commencement of the political trials which have abounded under the present monarchy, that temporary buildings adjoining the palace were then hastily constructed, and a new hall is now in process of erection, towards the garden front. In a recess of the axis of the semicircular chamber, the coved ceiling of which is supported by stucco columns, are the seats of the president and secretaries, surmounted by a demi-cupola; opposite to which, amphitheatrically arranged, are the seats of the peers. The peer who addresses the chamber stands below the desk of the president, facing the assemblage.

Nothing can be more discordant than the present aspect of this heterogeneous assemblage, which consists of the survivors of the self-illustrated men promoted by Napoleon,—of the ancient nobles of France promoted to hereditary peerage by the Bourbons,—and of the eminent and active individuals, whether ennobled by birth or action, who have been nominated peers by Louis Philippe, since the abolition of the hereditary peerage. The elective peerage has necessarily placed a totally new order of men upon the benches of the Luxem-



T. Allom

W. Radclyffe

Chambre des Pairs

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

bourg, from the elderly gentlemen who used to enjoy their daily doze in the chamber in former days. Such of the latter as still survive have abandoned the spot thus desecrated; and, unless when some question is about to be agitated likely to sap the foundations of the new throne, the séance is tame and listless.

Adjoining the palace are the noble gardens of the Luxembourg, the *bel respiro* of the Faubourg St. Germain, originally planted by Desbrosses; and though materially encroached upon by the construction of cafés and restaurants, at the utilizing period of the revolution, when, by order of the convention, a large portion of the gardens was ploughed up and sown with corn, the distribution is still palace-like, and indicative of royal precincts.—The marble vases and ornaments are of a peculiarly graceful and elegant nature, as if expressly intended for the gratification of the princesses, by whom, for upwards of a century, the palace was inhabited.

A new charm has however been conferred on the gardens of the Luxembourg, as the fountain-head of all the roseries in Europe. For the gratification of Josephine, a portion of the gardens was devoted to this interesting branch of horticulture; and most of the finest modern roses have had their origin at the Luxembourg; where, from May till October, a succession of beautiful roses will be found in

bloom. Hardy, the celebrated horticulturist, has his residence on the spot, surrounded by upwards of two thousand varieties of the queen of flowers,—from the double-thorned and single-leaved monophylla, which most people mistake for a barberry bush, to standards of perpetual roses, thirty feet high.

In consideration, however, of the large portion of experimental ground subjoined to the gardens, the government has recently instituted on the spot a school more important to the interests of the country than the cultivation of roses, which, nevertheless, form a thriving branch of national commerce.

The *Ecole des Vignes* is devoted to experiments on the growth and melioration of the vintage of France; and if the same admirable results are to be expected which have manifested themselves in the floral school, serious advantages will reconcile the grumbling horticulturists to the loss of a portion of the funds and territory they formerly monopolized. Nothing, meanwhile, can exceed the beauty of the gardens adjoining the palace, at the period of the blossoming of its celebrated lilacs and standard rose-trees.

The frequenters of the gardens of the Luxembourg belong to a totally different order from those of the Tuileries or Palais Royal; consisting of a few formal dowagers of the Faubourg, with

their equally old-fashioned cavaliers,—the more fashionable inhabitants of the neighbourhood, which contains some princely hotels, betaking themselves in their carriages to the Tuileries or Bois de Boulogne ;—and of the students and professional men belonging to the Pays Latin, the name assigned to the vicinity of the schools of law, physic, and divinity.

After the restoration, the Luxembourg gardens formed the chief resort of the smaller emigrant families, on their return from England, ruined in fortunes, and too proud or too old to solicit the favours of the new court.

The Petit Luxembourg, a small palace adjoining, which was occupied by Cardinal Richelieu while the Palais Royal was building, is now an official residence ; and contains a suite of apartments used as a state prison for political offenders, preparatory to being tried by the Chamber of Peers.

CHAPTER VI.

Church of St. Roch—The Boulevarts—Porte St. Denis.

If such a word as fashionable could be applied without irreverence to places of divine worship, the churches of the Assumption and of St. Roch might be cited as occupying the same place in Parisian life as those of St. George and St. James in Lon-

don; the religious ceremonies of the court and nobility being usually solemnized in these two edifices.

The church of St. Roch is situated in the Rue St. Honoré; and by the removal of some opposite houses which has long been planned, the handsome façade would form a prominent feature viewed from the gardens of the Tuileries. At the period of its erection in 1653, when the first stone was laid by Louis XIV. and his mother, Anne of Austria, St. Germain l'Auxerrois was the Aulic church,—the palace of the Tuileries being incomplete. The church of St. Roch then overlooked the gardens of the Hôtel de Crequy Lesdiguières.

For nearly half a century, the works proceeded slowly; and the church would probably have remained incomplete, but for the liberality of the financier Law, who, by way of bribe to the clergy to overlook his delinquencies as a Scottish adventurer, bestowed one hundred thousand livres towards its completion. It was not, however, till twenty years after this gratuity that, in the year 1740, the church was consecrated.

The portal designed by De Cotte, is somewhat at variance with the original plan by Lemercier, being adorned with ranges of Doric and Corinthian columns, surmounted by a pediment and cross, to the height of ninety-one feet. This front, which

is eighty-four feet broad, is approached by a handsome flight of steps extending along the whole breadth. So advantageous a station, in one of the most fashionable quarters of the town, has necessarily rendered it the scene of many highly interesting historical events.

Both in the first and second revolution the steps of the church of St. Roch have played their part. When Marie Antoinette was conducted to execution from the Conciergerie to the Place de la Révolution, it was from this desecrated spot that the cheers of the populace arose with their most bitter virulence to insult the passage of the unfortunate queen; and on the famous day of the 18th Brumaire, which established Bonaparte in the consulate, it was by clearing them with his cannon that the future emperor first gave evidence of the firmness of his despotic will. A tremendous struggle also occurred on the steps in 1830; when a stand was successfully made upon them by the populace against the gendarmerie.

It is in this church that the queen of the French performs her devotions; and the ladies of the royal family may be seen, throughout the winter, alighting from an unostentatious carriage, escorted only by servants in a plain livery to the modest tribune consecrated to their use.

St. Roch, being the parish church of the second

arrondissement, one of the richest in Paris, the church, though not remarkable for architectural beauty, is served in the most sumptuous style. The clergy are remarkable for their handsome appointments, the music is excellent, and the most popular preacher of the day is usually engaged. On Sundays, a concourse of brilliant equipages attests the attraction of this courtly temple, compared with others less ostentatiously consecrated to divine service.

In St. Roch are a few sepulchral monuments,—a rare embellishment of continental churches. Among others, a mural tablet dedicated by the present king, when Duke of Orleans, in 1821, to the memory of Corneille, who died in the Rue d'Argentueil, immediately behind the church; a figure of the infamous Cardinal Dubois, represented in prayer; a monument to Le Nôtre, the planter of the gardens of Versailles and the Tuileries; to Mignard, the painter; Maupertuis; the Maréchal d'Asfeld; and several others. The monument of the Abbé de l'Epée was destroyed at the revolution; but a medallion, containing the portrait of Madame de Jully, the sister-in-law of Madame d'Epinay, and rendered notorious by her scandalous memoirs, still remains.

Behind the high altar is a vast casket, formed of cedar of Lebanon, with richly gilt ornaments, on a

pedestal of coloured marbles; in which are deposited the reliques belonging to the church, classed and divided by fluted columns.

But the most remarkable object in the church of St. Roch is the Lady chapel behind the choir, on an altar under the dome of which is a beautiful group, executed in marble by Anguier, which formerly adorned the altar of the Val de Grâce, representing the infant Jesus in the manger, accompanied by the Virgin and Joseph. The altar is enriched with a gorgeous covering of needle work; and the entrance of the chapel and adjoining aisles are adorned with fine pictures by Vien, Delorme, Champmartin, and others. Behind the Lady chapel, is that of the holy sacrament, fitted up in imitation of the inner sanctuary of a Mosaic tabernacle, the light being excluded by crimson curtains. From this you descend by steps into a low vaulted chapel containing a Calvary, the figure of Christ from the chisel of Anguier having formerly stood on the altar of the Sorbonne. During passion week this chapel is resorted to by innumerable devotees, and, in combination with the fine music of the service, produces a startling effect.

The church of St. Roch may be taken in evidence of the revival of religious feeling remarkable in the higher classes of Parisian society, since the re-

storation of the Bourbons. At all hours of the day, a considerable number of persons may be found, absorbed in their devotions; but the stated ceremonies of the church are attended there by throngs of persons, to a degree requiring the interference of the police. Here, or at the Assumption, are solemnized the grand weddings of the Faubourg St. Honoré, after previous celebration of the civil tie in the mairie of the arrondissement. The outward ceremonial is nearly the same practised in England. But it is difficult to conceive a more interesting coup d'œil than is presented by the old church, when enlivened by groups of this description.

Another striking ceremony of the Catholic church is observed with remarkable form in the church of St. Roch; the service for the repose of the dead on the 2nd of November,—the day following that of All Saints, one of the four grand holidays of the year.

On the Jour des Morts the altar is hidden from view by the representation of a colossal silver cross on a background of black serge, and round the whole church are suspended funereal draperies and escutcheons. The gloomy state of the weather at that season of the year, combined with the depressing effect of the requiem of Mozart, or the funeral masses of Palesrina or Pergolese, pro-

duces a most lugubrious effect on the mind of the spectator.

After the celebration of this mass, it is the custom to resort to the different churchyards without the walls, re-decorate the graves, and burn tapers to the memory of the dead. On such occasions, the cemetery of Père la Chaise presents a very singular appearance, from the multitude of mourning groups resorting thither for the execution of their pious duty; and the falling leaves of its avenues, and fading flowers of its funeral gardens, augment the depressing influence of the scene.

It must be admitted, however, that from the very heterogeneous nature of the assemblage in the City of the Dead, a degree of bustle prevails in the course of the day, characteristic of a matter of routine rather than of deep feeling; and numbers of the lower classes, resorting thither with flowerpots and garlands of yellow everlastings in their hands, appear to consider it the pleasure promenade of a holiday, rather than as a religious observance.

The route from the West End of Paris to the heights of Charonne, on which is situated the cemetery of Père la Chaise, lies along one of the gayest thoroughfares in the world, the far-famed Boulevarts — one of the great local distinctions

of the French capital. The Boulevarts may be described as a wider Regent Street, planted with trees, and serving to encompass the city with a rich belt of sparkling shops and stately mansions, theatres, and other public edifices.

It is scarcely possible to conceive a gayer spot. A perpetual *air de fête* seems to enliven the motley scene. Few public rejoicings, or popular pastimes in England, present so joyous a series of entertainments, as the every day routine of the Boulevarts.

Let it not be supposed, however, that a section of any portion of the three miles' space contained between the church of the Madeleine and the column of the Bastille, is to be taken as a specimen of the rest. The character of the Boulevarts varies essentially at every quarter of a mile; a peculiarity constituting a considerable merit in a public promenade.

To the fashionable world a very small portion is beaten ground; namely, the part extending between the Rue de Richelieu and the Place de la Madeleine, adjoining the French and Italian operas, and containing the two leading clubs,—the Union and the Jockey,—besides one or two others of less distinction; the fashionable *restaurant* called the Café de Paris, and the only *glacier* of eminence in Paris, the Café Tortoni; which is

equally celebrated as affording a gathering-place for minor speculators of the stock exchange, and a breakfasting-house for clubless dandies.

To the gay world, all the rest is terra incognita. But it does not the less afford matter for reflection and diversion to the curious stranger.

The Boulevarts, or Boulevards, owe their origin to the improvements that took place in Paris under the reign of Louis XIV., when the fortifications of the city were destroyed, and the ditches filled up. At the suggestion of Colbert, the king determined to form a wide road upon the site of the northern ramparts, and plant it with trees; and in 1670, the Boulevart or bulwark from the Rue St. Antoine to the Rue St. Martin was opened for public use.

Up to that epoch, the Portes St. Denis, St. Martin, St. Antoine, and St. Honoré, were fortified gates, constituting the chief entrances of the city. In consequence of the improvements, the old towers were now thrown down; and in 1672 the triumphal arch which bears the name of the Porte St. Denis was erected in place of the old gate constructed under Charles IX. The Porte St. Denis was built at the cost of the city of Paris, in commemoration of the recent victorious campaign in the Low Countries; in which, in the space of two months, the army subjected forty towns and three provinces to the French dominion.

This monument, which is seventy-two feet in height, has a central arch of which the span is twenty-five feet, besides two arches five feet wide by ten feet high in the piers. It is richly sculptured with military trophies and bas reliefs, especially one over the central arch, representing the grand monarque on horseback, crossing the Rhine at Tolhuis; and bearing on the frieze, in bronze letters, the inscription LUDOVICO MAGNO. The sculpture, including a fine bas relief of the siege of Maestricht, was executed partly by Girardon and partly by Anguier. The arch is considered one of the most perfect and harmonious specimens of the

mixed school of architecture in vogue in the time of Louis XIV., but owes its present noble condition to the complete reparation effected by order of Napoleon in 1807; when, being in a ruinous condition, the sculptures were thoroughly restored by Cellerier.

The area formed before this gate by the junction of the Rue St. Denis with the Boulevarts, has, on most occasions of popular tumult, afforded an important scene of action. Both here, and at the Porte St. Martin, occurred some of the most terrible struggles connected with the Revolution of July.

The southern Boulevarts were formed some time after the completion of those of the north, and were not finished till 1761; nor was it till the reign of Napoleon that the Boulevart of the north was extended as far as the Seine.

The Boulevart du Nord, which is five hundred yards in length, is divided into twelve portions, under the names of Boulevart de Bourdon, St. Antoine, Filles du Calvaire, du Temple, St. Martin, St. Denis, Bonne Nouvelle, Poissonnière, Montmartre, des Italiens, des Capucines, and de la Madeleine.

The most fashionable portion, and the one which consequently contains the most brilliant shops, is that named the Boulevart des Italiens, from containing the Italian opera. Every day the aspect of this busy and populous thoroughfare exhibits

improvements, by the demolition of the old houses, and the construction of mansions of noble architecture,—by the levelling of all obstacles and incumbrances, and by a general replanting,—the venerable trees being partly decayed from age, and in a great measure destroyed during the occupation of Paris by the allied armies. It is only in a small portion of the Boulevart Montmartre, and that of the Temple, that the ancient trees remain standing.

The greatest improvement, however, effected in the Boulevarts has been the introduction within these few years of a handsome asphaltic pavement of considerable breadth, affording at all seasons of the year a dry and amusing promenade; and by the regular lighting, in which it was so long deficient. At present, nothing can be more brilliant than the scene it presents at night, with its shops, clubs, and coffee-houses, illuminated by reflectors, and enlivened by the gay throngs crowding to and from six or eight well frequented theatres. At all hours of the day, however, it presents an animated panorama, more especially in the neighbourhood of the Rue de la Paix, and of the Café de Paris; under the trees in front of which chairs are let out for the use of fashionables of a flashy order, who resort thither to eat ices, read the newspapers, and listen to bands of itinerant musicians.

At some distance further, the Boulevarts assume a more solidly commercial appearance, in the vicinity of Bourse and the Rue Bergère, containing many banking houses and private residences. Further still, on the Boulevarts of St. Denis and St. Martin, and the neighbourhood of the Jewish quarter, the shops and population are much the same as in our own city; and towards the Marais and the Faubourg St. Antoine, they are chiefly of a wholesale character.

The private residences on the Boulevarts are few in number, and gradually disappearing, on account of the great value of the ground for commercial purposes. Within these few years, the Hotel de Biron, the gardens of whose elegant pavilions extended to the Boulevart des Capucines, has given place to a row of houses; and the principal ones remaining are the mansion of the banker Rougemont, the beautiful garden of which exists in the same state as when inhabited by the President Lamoignon, in the time of Louis XIV., and a few fine houses in the Rue Basse du Rempart, which overlook the Boulevart des Capucines.

The Boulevart du Temple, in which are situated all the minor theatres of Paris, is a favourite resort of the populace; and forms a sort of perpetual fair, from the succession of puppet shows, mountebanks, and itinerant orchestras constantly

exhibiting there, more particularly on Sunday evenings.

On the Boulevart de Bondy, in the immediate vicinity, stands a magnificent fountain, known by the name of the Château d'Eau, executed by Girard in 1811, at a cost of £7000 sterling. It consists of five concentric basins placed one above the other, from which the water falls in successive sheets, in addition to the streams issuing from the mouths of the antique lions adorning the four pedestals. The largest of these basins, composed of Château Landon stone, is ninety feet in diameter.

Round this fine and vivifying monument, the waters of which are constantly playing, a flower market is held once a week; and nothing can be more picturesque than the scene then presented by this airy portion of the Boulevart.

At no great distance from this spot, facing the Café Turc, in whose gardens evening concerts of a cheap order are held throughout the summer, is the small house from one of whose wings the infernal machine of Fieschi was discharged. There is nothing remarkable in the aspect of the house, which is now occupied by casual tenants.

At the furthest extremity of the Boulevart, however, is a site still richer in historical associations, —the Place de la Bastille.

Until the year 1565, when, in consequence of

the death of Henri II. from the wound received in tilting at a tournament from the Count de Montgomery, the palace of Les Tournelles, in which the fatal event took took place, was deserted by Catherine de Medicis, the fashionable quarter of Paris was the Marais, comprising the Quartier de St. Antoine; in which, among other public edifices, was situated the fortress of the Bastille, in latter years used only as a state prison.

Like most edifices of a similar nature, the Bastille became odious in the sight of the people; and, as the receptacle of individuals arrested by virtue of a lettre de cachet, was the scene of many memorable abuses of authority. It was consequently against this monument of arbitrary power that the first outbreak of the populace was directed in 1789; and its capture by their hands, and the delivérance of the unfortunate victims therein confined, were followed by its total demolition, in pursuance of a decree of the National Assembly.

A great portion of the materials of the Bastille was employed in the construction of the Pont de Louis XVI.; but for many years after its destruction, the vast area remained encumbered with heaps of rubbish,—fragments of the old fortress which had played so memorable a part in the civil wars of Paris.

According to the plans of the Directory, the

moat of the desecrated pile was converted to an important public purpose under the name of the Canal de St. Martin; and a project was devised by Baron Denon to create a magnificent fountain on the spot. Upon a semicircular arch over the canal, was to stand a colossal elephant of bronze, seventy-two feet in height, from the trunk of which was to issue a prodigious jet of water. One of the legs of this enormous animal was to have contained a staircase enabling persons to ascend to the tower upon its back, which would have commanded a fine view. Nothing more of this splendid design was completed than the plaster model, which is still exhibited to the curious.

Upon the base constructed under Napoleon to receive this monument, it was projected, at the period of the restoration of the Bourbons, to place a colossal figure of the city of Paris. But a fatality seemed attached to the spot. Long before the figure could be cast, the throne of Charles X. was overthrown; and the pedestal was re-destined to support a monument in honour of the Revolution of July. The present ornament of the Place de la Bastille consists in a bronze column of the Doric order, a hundred and thirty feet in height, and eleven in diameter. Including the base, and the figure representing the genius of France on its summit, which measures fifteen feet, the column of

the Bastille has the advantage of the column in the Place Vendôme by twenty-five feet.

One moiety of the column is devoted to commemorate the names of the persons who fell in the taking of the Bastille; the other half to the memory of those who were killed on the spot in July 1830. The cost of this monument was about £50,000 sterling.

The Porte St. Martin is a second triumphal arch, which stands on the Boulevarts near the Château d'Eau, smaller in proportions, but more classical in design, than the Porte St. Denis. It was built in 1674 by Bullet, a pupil of Blondel, the architect of the latter monument; and is also intended to record the military triumphs of Louis XIV.—who is represented as a colossal Hercules, with a full-bottomed wig, and a club in his hand repelling an eagle. The Porte St. Martin underwent a complete reparation in 1820.

CHAPTER VII.

Hôtel de Beaumarchais—Porte St. Antoine—Place Royal—Hôtel de Sully—Hôtel de Sens—Conservatoire des Arts et Métiers—The Temple.

Not very far from the site of the Bastille stood, till within the last twenty years, the beautiful hotel and gardens of Beaumarchais, the author of the philosophical comedy of the *Mariage de Figaro*, the influence of which was not without its effect in hastening the epoch of the revolution. The hotel was sold and demolished in 1823, to make way for a canal, uniting the basin of La Villette with the moat of the Bastille; and a public depôt of salt has been appropriately constructed on that part of the gardens of the witty dramatist which border upon the Boulevarts.

Nearly opposite to this is the small theatre of the Porte St. Antoine, opened under the auspices

of Victor Hugo, the poet, who resides in the adjoining quaint old square of the Place Royale,—commenced in the time of Henri IV., upon the site of the tilting ground of the Palais des Tournelles.

Nothing can be more striking than the effect produced by retreating from the west end of the town or the crowded Boulevarts on a sunny summer day, into this secluded quarter, which exhibits all the torpor and tranquillity of an obscure Flemish town.

The Marais, more especially the Rue des Tournelles and a portion of the Rue St. Antoine, contains, however, many princely old mansions, which are now occupied by families connected with the courts of law, or by manufactories. The chief cause of the desertion of the Marais by families of rank, is the unwholesomeness of the situation, which originated the removal of the court, and eventually the migration of its satellites.

In the time of Henri IV., when Sully, as grand master of the artillery, inhabited the Arsenal closely adjoining, it still however remained the fashionable quarter of the town; and thirty years later, we find from the letters of Madame de Sévigné, whose hotel, beautifully decorated by Jean Goujon, and known by the name of the Hotel de Carnavalet, is still to be seen in the adjacent street of the Culture St.

Catherine, that her abode was surrounded by the hotels of families of the highest consideration.

The Place Royale, which consists of a regular square of houses of red brick, coped with stone, with high peaked roofs, and on the basement floor a wide but low arcade, was completed under Louis XIII.; a statue of whom was placed by Cardinal Richelieu in the centre of the garden, which is divided into alleys, ornamented by four granite fountains, of no great beauty. In the first revolution, this figure was destroyed; and has since been replaced by an equestrian statue, of white marble, from the chisel of Dupaty, which, rising in the centre of a mass of chesnut trees, produces a very striking effect. It is, however, somewhat marred by an unsightly prop under the horse, rendered necessary by the weight of the statue.

In the Rue St. Antoine, immediately adjoining the Place Royale, is the Hôtel de Sully, the work of Ducerceau, richly sculptured and ornamented. The ancient royal residence, the Hôtel de St. Paul, stood near the same spot; a portion of which, formerly inhabited by Charles V. in 1360, by whom it was purchased from the Archbishop of Sens, is still standing, under the name of the Hôtel de Sens. This curious old specimen of the domestic architecture of the middle ages is now a wagon office, and likely soon to be demolished, though

one of the choicest specimens of antiquity in the French metropolis.

Another curious monument in this quiet quarter of Paris is the Arsenal, originally erected in 1396, by the city of Paris; but having been destroyed two centuries later by a terrible explosion, reconstructed on a finer scale by Charles IX. It was not, however, till the reign of Henri IV., that the Arsenal assumed much importance; at the period when his minister Sully was grand master of the artillery, and presided over the works. It was on his way to visit the Arsenal, along the Rue de la Ferronnerie, that the king was assassinated, in 1610.

The foundries created at the Arsenal for the casting of cannon were devoted, under Louis XIV., to the casting of the bronze statues destined to adorn the palaces of Marly and Versailles. But in the time of the regent Duke of Orleans, considerable additions were made in the Arsenal; and a handsome modern residence erected for the use of the grand master, containing many commodious suites of apartments. It was in one of these that Madame de Genlis spent the last years of her life; and the spot is still dear to the lovers of literature, as the residence of Charles Nodier, one of the most elegant of modern romance writers, who occupies the post of librarian. The public library of the Arsenal, founded by the Marquis de Paulmy d'Argenson, is

a very fine one, and contains one hundred and ninety thousand printed volumes, besides nearly seven thousand manuscripts, including many valuable missals and other illustrated works. The apartments of Sully, gilt and ornamented in the style of the bedchamber of Marie de Medicis at the Luxembourg, remain nearly in their original condition.

Near the Arsenal are the remnants of the famous convent of the Célestins, once rich in sepulchral monuments; having been the royal church and place of interment till the demolition of the palace of the Tournelles. Many of these monuments were preserved at the revolution by Monsieur Lenoir, the founder of the Musée des Monumens Français, and have been deposited at St. Denis.

The Faubourg St. Antoine also contains the memorable prison of La Force, formerly the Hôtel of the duke of that name; but converted, in 1780, to its present use, for which it is peculiarly ill adapted. A new lateral entrance, in an obscure street, offers an admirable specimen of prison frontage. It is intended that this prison shall be transferred to a more propitious locale. Another interesting monument in this quarter of the town, is the Conservatoire des Arts et Métiers, a collection of models of every modern improvement in ma-

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chinery connected with the arts and manufactures, commenced at the beginning of the first revolution, under the auspices of the Abbé Gregoire, with the collections of Vancauson and Pajot d'Ozembray.

In 1798, these valuable models were first collected in the dormitories of the fine old abbey of St. Martin des Champs; when a law was passed, obliging all persons taking out a patent, to deposit a model of the improvement introduced, in the Conservatoire des Arts et Métiers. In 1810, a school of drawing and mathematics was added to the establishment, by Napoleon, connected with branch schools of similar purpose, in various cities of the provinces.

The buildings alone of this interesting institution are well deserving attention. The chapel of the abbey was constructed in the thirteenth century by Pierre de Montereau, the architect of the matchless Sainte Chapelle, and the refectory is also the work of the same great master. A curious pulpit, with a balustrade of pierced stone work, is very beautiful; and the galleries, containing the machines, are remarkable for their proportions and extent. The modern staircase is one of the finest in Paris.

On the site of the gardens of this wealthy and important old monastery, a public market with handsome fountains has been erected. The neighbourhood contains a tower or two with peaked roofs,

which once formed part of the boundary wall of the majestic abbey of St. Martin.

At no great distance, in the Rue du Temple, is an expiatory chapel, erected in 1823, on the site of the prison which witnessed the sufferings of Louis XVI. and his family, and now belonging to a convent of Benedictines.

The Temple, a fortress belonging to the knights of St. John, was built in 1222, and consisted of a large square tower flanked with four turrets, which for a time served as a treasury to the kings of France, and subsequently as a depository for the archives of the order of Malta.

In 1792, Louis XVI. and his family were imprisoned in the Temple, from whence the unfortunate king was led to the scaffold; and the tower being now converted into a state prison, Pichegru, Toussaint l'Ouverture, Sir Sidney Smith, and other remarkable personages, became prisoners in the Temple. The tower containing those memorable apartments was destroyed in 1805.

Previous to the revolution, the Temple possessed the privilege of royal palaces, of affording sanctuary from the laws; and all that portion of the old precincts not included in the apartments of the grand prior, was the property of private persons, and let to small tradespeople and insolvent debtors. The palace of the grand prior, which was

built in 1566 by Jacques de Souvré, after the plans of Delisle, was repaired early in the eighteenth century, by the Chevalier d'Orléans, then grand master; and in 1812, it was again repaired and embellished by the Emperor, with a view of affording a residence for the Ministre des Cultes. In 1814, the Duke d'Angoulême being nominal prior, it was converted into a convent of Benedictine ladies, which it still remains. A portico of Ionic columns, adorned with colossal statues by Pujol, forms the entrance; and the front towards the court is also ornamented with statues. Between the convent and the Marché du Temple stands the Expiatory Chapel, in memory of Louis XVI., the high altar of which is embellished with pictures by Lafond.

The Fontaine de Vendôme, attached to the walls of the old Temple, is named after the Chevalier de Vendôme, one of the grand priors.

A melancholy but not unnatural association with the prison of the unfortunate family of Louis XVI. suggests a notice of their final resting-place,—the Cimetière de la Madeleine; on the site of which has been erected the Expiatory Chapel of the Rue d'Anjou St. Honoré.

After the interment of the king and queen in the parochial churchyard of the Place de la Révolution where they suffered, the ground, purchased by a Mon-

sieur Descloseaux, was ostensibly converted by him into an orchard, with a view to secure it from popular animosity. But the royal graves were kept sacred by his pious care; and the flowers growing there annually preserved for the Duchesse d'Angoulême.

At the Restoration of the Bourbons, the ground was re-purchased by Louis XVIII.; the remains of his royal brother and his queen carefully exhumed and transported in great state to St. Denis; and over the spot where they had lain, which contained also the bodies of innumerable victims of the guillotine, besides a vast number of the Swiss guard, was consecrated an expiatory chapel, after the design of Fontaine, in the form of a cross, surmounted in the centre by a dome. This elegant little structure contains monumental statues of the king and Marie Antoinette, in white marble, each supported by an angel; with an inscription in letters of gold on an entablature of black marble, recording the last will of Louis XVIII. A series of bas reliefs surrounds the chapel; under which is a subterranean chapel, containing, on the precise spot where the body of the king was found, an altar of grey marble.

Mass is daily performed in the chapel; the effect of which ceremony, and the associations with which it is connected, is solemn and interesting. A small funereal garden, planted with cypresses, surrounds the chapel.

Meanwhile, in place of the old church of La Madeleine, which, in the reign of Louis XV., was found inadequate to the wants of the parish, a new church was commenced in 1763, opposite to the Rue Royale, after the designs of Constant d'Ivry. The revolution intervening, caused the works to be abandoned; but in 1808, Napoleon determined to appropriate so fine a site to his projected Temple of Glory.

A new building was consequently commenced by Vignon, after the plan of a Roman temple. But on the downfall of Napoleon, in 1813, Louis XVIII. resolved to re-convert the Madeleine into a Christian church, to receive monuments to the memory of Louis XVI. and his family.

The works were accordingly resumed; though at one time, on the demolition of the opera-house after the assassination of the Duke of Berri, it was contemplated to devote the unlucky site of the Madeleine to the erection of a new académie de musique!—

The church is now complete as regards its exterior adornments, and may be cited as the most beautiful produced in Europe by the genius of modern architecture.

The building is surrounded by a peristyle of fifty-two Corinthian columns, sixty feet high and six in diameter, channelled, with flat surfaces like

those of the Pantheon at Rome. The capitals are nine feet high, the whole being formed of the beautiful white stone of Château Landon.

The southern portico may be termed double, having a second row of columns; and of this, as in the portico of the northern end, eight columns support the pediment, while eighteen adorn the sides of the building. An alto relievo by Lemaire, representing the Last Judgment, adorns the pediment of the southern portico represented in the plate; the figure of our Saviour in the centre of which is seventeen feet high. On a tablet in the frieze is an inscription—

D. O. M. SUB INVOC. S. M. MAGDALENÆ.

The roof is covered with copper; and the corridor, formed by the space between the columns and the building, has a richly carved ceiling,—the wall being divided into niches, resting on a surbasement.

The church of La Madeleine stands nobly isolated; one front overlooking the Place de Louis XV. through the fine avenue formed by the Rue Royale; the other, a handsome new street of considerable width, called Rue Tronchin. The area on either side is planted with trees, having a simple stone fountain in the centre; near which, twice a week, is held the flower market of La Madeleine.

Correspondent and richly sculptured doorways, at either end, lead into the interior of the edifice, as figured in the frontispiece of this work. The structure forms a vast hall, undivided by aisles, with a semicircular termination at the northern end, to receive the high altar. The light is wholly admitted from above, by means of three domes the centres of which are formed into skylights, with a similar opening over the altar. The domes are supported by Corinthian columns, standing detached from the walls; and the three recesses thus formed, are destined for altars. A range of small Ionic columns, standing on a surbasement eight feet high, surrounds the building, and supports the gallery above.

The high altar is approached by a flight of steps; and the pavement of the church, bases of the columns, and walls, are richly encrusted with highly polished French marbles, producing a beautiful effect. The stone composing the interior of the church is of dazzling whiteness, and the ceiling carved in compartments, with garlands of flowers and exquisite mouldings. It was subsequently determined to gild these ornaments, in order to obviate the uniform whiteness of the interior; which is nevertheless painted in fresco, in various medallions and compartments, by a new process of great durability, by the hands of Abel de Pujol, Girard, Thomas,

Interior of the Museum

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Ziegler, and others. Alto relievos by Foyatier, Pradier, and Rude, adorn the domes. The organ is to be placed under the vaulted roof of the vestibule; on either side of which are lateral chapels for the baptismal and marriage services.

Nothing can exceed the grandeur of this fine interior; which, in point of decoration, will far exceed any modern church. Some time, however, must still elapse before it can be consecrated to divine service. Meanwhile, the edifice constitutes one of the boasts of the capital; and, viewed by moonlight from the opposite side of the Boulevarts, forcibly recalls the glories of the Parthenon, or some of the antique temples of Sicily.

The name of the church of La Madeleine still, however, in spite of all its changes of destination, connects itself painfully with the memory of those who were consigned to an ignominious grave in the precincts of its ancient cemetery, amid the horrors of the Reign of Terror.

CHAPTER VIII.

Hôtel de St. Aignan—Hôtel des Archives—Hôtel de Ville—Origin of Paris—Nôtre Dame—Hôtel Dieu—La Morgue—Palais de Justice—Conciergerie—Sainte Chapelle—Hôtel Lambert.

To return from this digression to the dull and tranquil streets of the Marais; among the more densely populated portions, or lower town of the city of Paris, will be found a quarter rarely visited by foreigners, containing many ancient hotels replete with historical reminiscences; such as that of St. Aignan, a fine old structure in the Rue St. Avoye, built by Le Muet, on the site of the house where the Connétable Anne de Montmorency died of his wounds in 1567; which, on passing into the hands of the eccentric Président de Mesmes, lost the name of the Hotel de Montmorency.

A few streets further, stands the curious old Hôtel de Soubise, upon the site of the abode of

the Connétable de Clisson, and, till the last century, inhabited by the noble family of Rohan. A gate-house still remains of the old structure, crowned with a turret of the fifteenth century.

The grand suite of apartments on the first floor remains nearly as when inhabited by the illustrious family of Guise, two centuries ago; while several of the smaller apartments, more recently decorated, contain frescos from the pencil of Boucher.

It is now the Record Office,—containing the invaluable collection of the archives of France deposited there under the reign of Napoleon, the project having originated with the National Assembly. Though at one time of far higher interest, as concentrating the noble collections conquered by Napoleon from foreign countries and restored at his downfall, the historical museum of the archives of France is in the highest degree important, and admirably well arranged; in the first instance, under the care of Camus, and more recently of Michelet the historian.

Among the miscellaneous objects of interest deposited at the museum of archives, are the ancient charters of the abbeys of St. Denis and St. Germain des Près, granted by Dagobert and Childebert, and engrossed upon linen or papyrus; all the diplomas of nobility and acts of sequestration of the kingdom, from the earliest times, and the con-

fiscated papers of all persons convicted of high treason, for many centuries, down to Fieschi and Alibaud; the iron chest made by order of the National Assembly, to contain the golden bulls of the papal decrees; the wills of the successive sovereigns of France; the plate of the assignats; the autograph letters that passed between Napoleon and Louis XVIII.; the livres rouges of Versailles which formed one of the titles of accusation against the royal family; besides innumerable autograph letters of unequalled interest.

In the same neighbourhood stands the Palais Cardinal, belonging in the last century to the Cardinal de Rohan, celebrated in the memoirs of Marie Antoinette for the mysterious transaction of the diamond necklace; now devoted to the magnificent establishment of the Imprimerie Royale, an institution which owes its origin to Francis I. This institution is well deserving a visit; many curious specimens of typography, particularly in the Oriental languages, being executed there with rare precision. When Pope Pius VII. was received at the Imprimerie Royale, the Lord's prayer was printed, in his presence, in one hundred and fifty dialects.

The royal ordinances and government papers are here executed; and at the revolution of 1830, the mob broke into the printing office, and destroyed

some of the valuable steam machinery, hoping to break up the establishment. It is, however, still supposed to be the richest in the world in founts of type of every language;—and the printers and compositors are paid on an unusually liberal scale, so as to attach them for life to the institution.

In this quarter stands the vast central establishment and depositories of the Mont de Pieté; so named because the proceeds of its loans upon pledges are applied by government, on the system of the Italian Monte di Pietà, to the benefit of the public hospitals.

The principal churches in this quarter of the town, are those of St. Paul, in the Rue St. Antoine, a fine structure in which Cardinal Richelieu performed the first mass upon its completion in 1641, in presence of Louis XIII. and his court, and the subject of frequent allusions in all memoirs of that and the succeeding reign;—and St. Gervais, nearer to the Hôtel de Ville, and two centuries older, having been consecrated in 1420. It is a highly interesting church; the Lady Chapel behind the choir being a chef d'œuvre of art. St. Gervais possesses a few fine pictures, some painted windows by the celebrated Cousin, and a fine monument to the memory of the chancellor Le Tellier.

In the adjoining square, the memorable Place de la Grève, for centuries the place of public execu-

tion, stands the Hôtel de Ville; always a monument of considerable interest, and since its recent completion, a pile of unique beauty as a specimen of the architecture of the middle ages.

The original Hôtel de Ville was erected by the municipality of Paris, in 1357, on the site of a mansion belonging to Philip Augustus, and known by the name of the Maison de la Grève, or house on the shore, from its vicinity to the river.

It was not, however, till 1533, that the first stone of the present edifice was laid by the Prevôt des Marchands; and the chief part of the structure was added in the reign of Henri II. from the plans of Dominico di Cortona. It was finished in the time of Henri IV., a modern equestrian bas relief of whom, in bronze, crowns the central doorway, replacing the original one destroyed during the revolution; when, as well as in the wars of the Fronde, the edifice sustained considerable injury.

It was preserved from destruction by being made, in 1801, the seat of the Prefecture of Paris, when it underwent complete repair; and, within the last two years, the city of Paris has expended a sum of nearly £200,000 in doubling the façade, and completing the quadrangle. The Hôtel de Ville is now thoroughly isolated; and from the opposite quay presents the appearance of a beautiful palace.

It is here that the municipality of Paris holds its

fêtes on all occasions of public rejoicing; and it is also the residence of the Prefet de la Seine, whose hospitalities during the winter season are of a princely nature. In the ancient part of the building, opened on these occasions, is the Salle du Trône, a splendid gallery extending the whole length of the front, and celebrated for the scenes which occurred there during the first revolution. The room in which Robespierre held his council, and the table on which he was laid after his jaw had been broken by a musket shot, are also to be seen at the Hôtel de Ville.

In addition to its important municipal offices, the Hôtel de Ville contains a public library of sixty thousand volumes, rich in MS. and miscellaneous collections.

From the Place de la Grève, a small suspension-bridge for foot passengers, leading to the Ile de la Cité, is now known by the name of the Pont d'Arcole—from that of a young man killed in defending it against the royal guards in 1830, while heading the people with the tricoloured banner in his hand. Both here and at the Hôtel de Ville considerable slaughter took place; and the popular banner floating on its walls afforded the first signal of the success of the revolution of July.

The Ile de la Cité, usually for distinction called the Island, contains the germ of the French capital,

as it existed under the name of Lutetia;—the wandering tribe by whom that city was created having assumed the name of Parisii, or Parisians.

Half a century before the Christian era, on the conquest of Gaul by the Romans, this island was covered with the fishing hovels of the Parisians; and it was by Julius Cæsar that the city of Lutetia was built and fortified. A temple of Jupiter was erected near the present site of Nôtre Dame; and Montmartre manifestly takes its name from the temple of Mars,—Mons Martis.

On the introduction of Christianity, these temples gave way to the shrines of the Holy Catholic Church, just as they had themselves replaced the rude altars of the Druids of ancient Gaul; and in the course of the five hundred years during which Lutetia remained submitted to the Roman empire, the city was extended both to the northern and southern banks of the Sequana or Seine.

The emperor Julian is known to have spent three winters in the capital of the Gauls, in a palace, the ruins of which in the Rue de la Harpe are now known as Le Palais des Thermes—mentioned by Gregory of Tours, as well as by Ammianus Marcellinus in 360. Several of the laws of the emperor Valentinian are dated from the ancient Lutetia.

It was not till the third century that the gospel of Christ was introduced into the city, by St. Denis,

who suffered martyrdom at Montmartre; and the first Christian chapel, dedicated to St. Stephen, was erected on the island during the reign of Valentinian. Clovis was the first monarch who, in the year 524, embraced Christianity; and by him a church was dedicated to St. Genevieve, and the city placed under her protection. The walls of the city, added by this king, subsisted till the time of Louis le Gros.

From this period till that of Hugues Capet, who was elected king in 987, the city underwent considerable vicissitudes, having been sacked and nearly destroyed by the Normans. By Hugues Capet were laid the foundations of the Palais de Justice; and the cathedral church of Nôtre Dame, as it now stands, was commenced by his son Robert, on the site of a chapel dedicated by Childebert to the Virgin.

In the fourteenth century were founded the colleges of Paris; more especially the school of La Sorbonne, by Robert Sorbon, in 1250, in the quarter still familiarly called the Pays Latin. The principal courts of justice were founded under Philippe le Bel; and under Charles V. the city was surrounded by walls and ditches to defend it from the incursions of the English.

It was at this time that the fortress of the Bastille and Palais des Tournelles were erected.

Devastated by civil wars, and depopulated by the plague, the city, under Charles VII., was in so miserable a condition, that refuge was afforded there to the malefactors of other countries, with a view to its repeoplement.

It was not, in fact, till the auspicious reign of Francis I., at the general revival of arts and letters, that Paris assumed the importance it has ever since maintained among the cities of Europe. By this monarch the old fortress of the Louvre was demolished, and the new palace commenced,—the Hôtel de Ville founded,—the Quai de la Tournelle completed;—and, in 1563, the palace and gardens of the Tuileries were commenced by his successors.

Under Henri IV. the Pont Neuf was completed; and the Place Royale, Place Dauphine, and neighbouring quays were constructed. The great achievement, however, of this reign was the gallery uniting the palace of the Louvre with that of the Tuileries.

In the time of his son Louis XIII., the princely taste of the Cardinal de Richelieu accomplished improvements in almost every quarter of Paris: and to this period may be attributed many of the aristocratic hotels of the Faubourg St. Germain.

In the time of Louis XIV. no fewer than eighty new streets were opened, and thirty-three churches erected. The Place Vendôme and Place des Vic-

toires were commenced; the Hôtel des Invalides, the Observatory, and the Pont Royal, finished; the planting of the Champs Elysées and Tuileries laid out; the ancient moats were filled up; and the most important improvements achieved in every direction.

In the reign of Louis XV. a considerable number of fine private residences arose in the Faubourgs St. Germain and St. Honoré; and the Palais Bourbon, the Ecole Militaire, the church of St. Genevieve, the Place de Louis XV., the Ecole de Médecine, and the fine manufactory at Sèvres, were erected. New outer Boulevarts were formed, by which the villages of Chaillot, Monceaux, and Le Roule were included in the city; and the exterior wall was divided by the present handsome gates and Barrières, with a view to facilitating the duties of the *octroi;* a change which gave rise to the punning line of

Le mur murant Paris rend Paris mur-murant.

By the unfortunate Louis XVI. was commenced the church of La Madeleine,—the adjoining cemetery of which was fated to receive his mutilated remains; and the church of St. Philippe du Roule completed. The southern Boulevarts, being also completed, caused the erection of many beautiful

residences in that direction. Several theatres, the Pont de la Concorde, and, above all, the machinery conveying water to the different quarters of the city, as well as the establishment of the Mont de Pieté, owe their origin to his troubled reign.

The epoch of the revolution was necessarily one of havoc and demolition. By the efforts of the Directory, however, many valuable improvements were effected; and most of those great collections connected with the arts and sciences commenced, which the activity and intelligence of the imperial government seemed pre-ordained to bring to perfection. Extensive markets, and slaughter-houses without the walls, besides fifteen fountains in different parts of the city, effected a real benefit for all classes of the community. The churches, all but destroyed during the revolution, underwent complete repair. Four millions sterling are said to have been expended on these varied and valuable improvements.

The period of the restoration of the Bourbons was one of continuation of the works commenced under the empire. The chief monuments illustrating the reign of Louis XVIII. are two expiatory chapels to the memory of his unfortunate brother Louis XVI. and Marie Antoinette, in the Rue d'Anjou St. Honoré and the Temple, while in that of Charles X. the construction of various passages

for the facilitation of transit, and the placing of the statues upon the Pont de la Concorde, which have been since removed, were the principal embellishments.

At the revolution of 1830, the spirit of improvement, so active during the ascendancy of Napoleon, received a fresh impulse. Several of the finest edifices, long left unfinished, have been since completed; such as the triumphal arch of l'Etoile, the church of La Madeleine, the Ecole des Beaux Arts, the Hôtel de Commerce, the Hôtel de Ville, all of which claim a more detailed notice.

Meanwhile, the structures originally erected in the island have retained their pristine importance as the Metropolitan Church and Seat of National Justice of a city, the extent of which has increased between the reigns of Philip Augustus and Louis Philippe—that is, between 1211 and 1841—from 252,085 hectares to 3,450,000.

Of these structures, the first in importance is the cathedral church of Nôtre Dame, one of the finest Gothic monuments in existence. The date of this church is variously given; or rather, it has been achieved, like most ancient cathedrals, at different epochs, beginning in the eleventh century. The high altar was consecrated in 1082, and the western front built by Bishop Maurice de Sully, in 1223, the name of the architect being preserved on the

wall as Maitre Jehan de Chelles. The last addition to the church is a small portal, erected in 1407, by Jean Sans Peur, Duke of Burgundy, the assassin of the Duke of Orleans, in expiation of his crime.

The form of the church is regularly cruciform,—with double aisles surrounding both the choir and the nave, and an octagonal termination towards the east. At the western extremity are two fine and perfectly similar towers, which form conspicuous objects from most parts of the city, and were evidently intended to support spires.

By the gradual demolition of the buildings with which it was originally surrounded,—the adjoining palace of the Archbishop of Paris having been destroyed by the revolutionary mob so lately as 1831,—the cathedral now stands perfectly detached, and may be viewed to advantage on all sides; the area caused by the latter event having been recently levelled and planted with trees as far as the river. The space in front of the cathedral, called the Parvis de Nôtre Dame, formed by the demolition of many mean houses by Maurice de Sully, was, till the year 1748, so much elevated above the pavement of the church, that a flight of thirteen steps was necessary to descend into it. But the ground has since been lowered to its present gentle slope.

The length of Nôtre Dame is nearly four hundred feet, and the height of the towers two hundred and

four feet; the western side front being one hundred and twenty-eight feet wide. The architecture is of the purest pointed order; and executed with the greatest care and delicacy. The three retiring arches of the portals of the western front are of exquisite beauty and richness.

During the revolution, the high altar, and many of the richest ornaments of the interior, were utterly destroyed. They were restored by Napoleon; and all the accessories that could be collected, carefully replaced. Among these, was a fine marble group by Coustou placed over the altar, representing the Descent from the Cross.

The lateral chapels of Nôtre Dame exhibit many rich monuments and altars. The sacristy, which was built by Soufflot, at the expense of Louis XV., contains many precious relics; but it was wantonly plundered by the populace after their attack upon the archiepiscopal palace in 1831. Among other objects destroyed, were the rich coronation robes of Napoleon, and the robes bestowed by him upon that occasion on the clergy of the chapter.

The palace, originally founded by Maurice de Sully, but rebuilt in the seventeenth century by the Cardinal de Noailles, was a handsome structure, and the gardens surrounded the eastern end of the cathedral, and filled the whole space to the bank of the river.

To enter minutely into the history and description of Nôtre Dame would fill a volume. Michelet, the historian of France, and Gilbert, author of the History of Napoleon, have done much to illustrate the metropolitan church; but of late years, the attention of the public has been drawn towards it in a far more interesting manner, by the fine romance of Victor Hugo, "Nôtre Dame de Paris," the descriptions contained in which are as accurate as they are striking and picturesque.

Closely adjoining the church of Nôtre Dame, as if to afford a practical illustration of the union of faith and good works, stands the ancient hospital of the Hôtel Dieu, said to be founded in the seventh century by St. Landry, Bishop of Paris. Philip Augustus and St. Louis were among the early benefactors of this venerable institution, and two of the wards were added by Henri IV. It contains one thousand beds. The present entrance was constructed in 1804, after the designs of Clavareau, by order of Napoleon; the hospital having assumed, during the revolution, the name of Hospice d'Humanité, which was renounced under the Emperor for its old title of Hôtel Dieu. The wards are attended by the sisters of the order of St. Augustin, and the internal organization of this enormous institution is of a highly interesting nature. The situation, however, on account of the increase of

the city, has become disadvantageous; and the vicinity of the river, which bathes its foundations previous to flowing through Paris, is supposed to be pernicious. From time to time, government has entertained hopes of being able to afford a more satisfactory locale: but the expensive additions lately made to the old structure, which has nothing but extent and solidity to recommend it, seem to imply that there is no likelihood of a change. The buildings are separated by a branch of the river; over which is a bridge covered with a glazed passage, serving as a place of exercise to the patients.

The narrow streets adjoining Nôtre Dame contain one or two specimens of pointed architecture,—portions of old churches, converted into warehouses; and near the Pont Nôtre Dame, the oldest bridge in Paris, being of the date of 1499, stands a house pointed out by a mural inscription as being that of the Canon Fulbert, uncle to Abelard's Eloisa.

On the Quai du Marché Neuf, adjoining the Parvis de Nôtre Dame, rising from the bed of the river, stands a small stone mansion of simple form, yet never viewed without awe—La Morgue,—in which are deposited the bodies of all persons found dead in the city or river, till claimed by their relatives.

The bodies thus found are stripped and placed in a current of air on leaden trays, with a small jet of water trickling over them,—the clothes of each

individual being suspended above, to facilitate recognition. The public is admitted to view them through a grating; and if not claimed, the bodies are subjected to anatomical purposes, and buried at the cost of government. It will readily be imagined that scenes of the most heartrending nature are constantly occurring at the Morgue.

Divided by a few streets from the cathedral, stand the ancient law courts of Paris. Part of the Palais de Justice is said to have been erected at the same time as Nôtre Dame, by Robert, son of Hugh Capet, about the year 1000; and till nearly the end of the fourteenth century it was the seat of royalty; Francis I. being the last sovereign who made it his residence.

In 1618, the fine old hall called the Salle du Palais was destroyed by fire; and a new building constructed by Desbrosses on the site. The front of the present edifice was not added till 1760. It has a magnificent ascent of steps; and the court-yard is enclosed by a rich balustrade, which has been all but demolished at every successive revolution.

The celebrated Salle des Pas Perdus, where the unlucky personages engaged in lawsuits are supposed to wander up and down while their cause is pending, is a vaulted gallery two hundred and sixteen feet in length, by eighty-four in width; and

was erected in 1622. It contains a monument to Malesherbes, the courageous defender of Louis XVI., designed by Dumnot in 1822. Among the curiosities in this northern wing, is a vaulted chamber of the thirteenth century, called the Souricière or Kitchen of St. Louis. The Court of Assizes and Tribunal de Première Instance adjoin the Salle des Pas Perdus; the gallery connecting which with the Cour de Cassation is adorned with portraits of eminent French legists and a statue of St. Louis; in a recess behind which the will of Louis XIV. was deposited, and formally bricked up by the parliament of Paris. The Cour de Cassation occupies the chamber in which the ancient parliament held its sittings, having been redecorated by Peyre in 1810, under the auspices of Napoleon. Statues of the Chancellors d'Aguesseau and l'Hôpital, by Deseine, adorn the adjoining court. The law courts of Paris are considered inconvenient and inadequate. On occasion of remarkable criminal trials, they are thronged with the idlers of the fashionable world, seeking the same morbid excitement as at a melodrama of the Porte St. Martin.

The Conciergerie, which forms part of the courts, was the prison attached to the palace at the period when it was a royal residence. It takes its name from the concierge or keeper of the bailiwick of the palace, which enjoyed certain privileges and

immunities, and retains all the characteristics of feudal times. Prisoners are usually removed from other prisons to the Conciergerie a short time previous to trial. It was from hence that, under the Bourbons, the Comte de Lavalette effected his escape by the connivance of his wife and several Englishmen of note; and dungeons are still shown, untenanted, as those of Madame Elisabeth, Robespierre, and Louvel the assassin of the Duke of Berry. The court or préau, a hundred and eighty feet long, serving for exercise to the prisoners and surrounded by galleries connected with their cells, was built in the thirteenth century.

The cell occupied by Marie Antoinette was converted by the Bourbons into an expiatory chapel, adorned with pictures by Simon, Pajou, and Drolling, representing the sufferings of the queen. But during the revolution of 1830, these were removed; and a fine inscription on the altar, said to have been composed by Louis XVIII., was obliterated.

During the massacre of the prisoners on the 2nd of September, 1792, two hundred and thirty persons were butchered in the Conciergerie.

The first public clock known in Paris was affixed to a tower of the Conciergerie, thenceforward known as la Tour de l'Horloge; having been made in 1370 by a German invited into France by Charles V. The bell called the Tocsin du

Palais, which united with that of St. Germain l'Auxerrois in giving the signal for the massacre of St. Bartholomew, was suspended at the same time.

The most interesting object however, connected with the Palais de Justice, is the Sainte Chapelle; one of the most beautiful Gothic monuments extant. It was built in 1245, by St. Louis, to receive the true cross, the crown of thorns, and a portion of the relics purchased by him of the Greek emperor. The architect was Pierre de Montereau;—and the chapel remains nearly in its original condition, even to the richly stained glass windows. It is impossible to conceive any thing more elegant than the decorations, or lighter than the design of this architectural gem; which, with its relics, is said to have cost St. Louis a sum equal to £130,000 of the present time. At the first revolution, it was converted into a record office; indeed the lower portion of the chapel still remains encumbered with the archives of the courts of law.

The Sainte Chapelle has however another claim to attention, as immortalized in the Lutrin of Boileau for the litigious character of its college or chapter.—The satirical poet was himself interred in the Sainte Chapelle; where a tombstone of equivocal authenticity is pointed out as covering his remains. A complete restoration of the chapel is now in progress.

Not far from the Palais de Justice stands the prefecture of police, once the residence of the first President of the Parliament of Paris. An archway, forming an entrance to the courtyard, is said to be the work of Jean Goujon, and is ornamented with the monograms of Henri II. and Diane de Poitiers. It is here that foreigners are required to deposit their passports on arriving in Paris.

The space called the Place du Palais, on the eastern side, in front of the law courts, is used for the infliction of the punishment of the *carcan* or pillory. On the adjoining quay, the Quai Desaix, a flower market is held twice a week; forming a singular contrast to the destination of the adjoining street.

The island, or Ile de la Cité, is connected with the shore by various bridges; the most important being the Pont Neuf, which touches the extreme point of the island, traversing from the northern to the southern bank of the Seine. This was commenced under Henri III. by Ducerceau,—interrupted in its progress by the troubles of the Ligue,—and finished in 1664, at the expense of Henri IV. It is one thousand and twenty feet long by seventy-eight broad, and has seven circular arches.

In the reign of Louis XIII. a bronze equestrian statue of his father was erected on the portion of

the island which forms its junction with the bridge, a bronze horse having been presented to the widow of Henri IV. by her father, Cosmo de Medicis, for the purpose. This was destroyed in 1792; and on the site, Napoleon was preparing to construct a granite obelisk, two hundred feet high. The downfall of the emperor caused the abandonment of the project; and in 1817 a new statue of Henri IV. was erected on the spot, by public subscription, modelled by Lemot, and formed of the metal of several statues of Napoleon and his generals, demolished by order of government. Even with these advantages the cost of the statue amounted to £16,000. The total height is fourteen feet. The pedestal of white marble, adorned with bas reliefs in bronze, bears appropriate Latin inscriptions.

The island called the Ile de St. Louis is connected with the Ile de la Cité by a double suspension bridge, called the Pont Louis Philippe, opened to the public in 1834. This island was called the Ile aux Vaches, and used for pasture ground, till the time of Henri IV. But it was completely built over during the reign of his son: all the houses now standing being erected in the seventeenth century, as well as the church of St. Louis de l'Ile, finished in 1664, by Levau, which contains some tolerable pictures.

The most remarbable edifices in the island, however, are the Hôtels de Lambert and de Bretonvilliers, formerly residences of rich presidents of the parliament, and renowned in the memoirs of their time. The ceilings of the former were painted by Lesueur and Lebrun; but the rich gilding and panneling of the grand gallery is, at present, partly concealed by military bedding, of which it serves as an official depository. A beautiful exterior staircase, with a scrollwork balustrade of pierced stone, is the chief external ornament. But this curious mansion is also rich in historical associations, as the residence in which Voltaire planned the Henriade, and the spot where Napoleon received, from his minsiter Monsieur de Montalivet, in 1815, the first intimation of his downfall. The Hôtel de Bretonvilliers, built by Ducerceau, is now converted into a brewery. These two hôtels have afforded models for most of the Parisian decorators.

At the extremity of the Ile St. Louis, where the river view is of singular beauty, is the great wood and charcoal market; the former being deposited in stacks on an adjoining island, known by the name of l'Ile des Louviers; near which, in the river, is the celebrated swimming school of Lagny, —the water being peculiarly pure and glassy during the summer season.

CHAPTER IX.

Pont d'Austerlitz—Jardin des Plantes—La Pitié—Halle aux Vins—Palais de l'Institut—Ecole des Beaux Arts—St. Germain l'Auxerrois—Halle aux Blés.

At the junction of the eastern Boulevart with the Seine lies the Bridge of Austerlitz, finished in 1807, by Beaupré and Lamandé, an elegant structure consisting of five arches of cast iron, upon piles of stone, which cost a sum of £120,000.

Closely adjoining is the Jardin des Plantes, founded by Louis XIII., in 1635, at the suggestion of his two physicians, Herouard and De la Brosse. Tournefort, Vaillant, Jussieu, and many other eminent naturalists contributed to the early prosperity of the institution; and in 1739 the great Buffon became its superintendent. In our own time, the name of Cuvier has imparted almost equal distinction to the appointment.

When the universities and other learned bodies were suppressed, during the reign of terror, it was apprehended that the name of Jardin du Roi would be fatal to the interests of natural history. But the populace, on being assured that the botanical garden was devoted to medicinal purposes and the laboratory to a saltpetre manufactory, satisfied themselves with declaring them national property.

Under the reign of Napoleon, the establishment was restored to more than its original importance; and immense additions were made to the collections of the museum, by purchase, as well as by right of foreign conquest.

The establishment of the Jardin des Plantes is under the control of the minister of the interior; and contains a botanical garden with superb conservatories, a gallery of anatomy, a series of collections illustrating the three grand departments of natural history, a gallery of botany, a menagerie

of living animals, and a succession of laboratories and lecture-rooms for every branch of national science.

The menagerie was originally added to the Jardin du Roi on the removal of Louis XVI. from Versailles; when, the animals contained in the royal collection being neglected, it was proposed that shelter should be afforded to them in the Jardin des Plantes; a large portion of which was eventually disposed with enclosures and sheds for the purpose. Near them are steam conservatories for the reception of tropical plants. On a rising ground stands a fine cedar of Lebanon, the first grown in France, which was presented by Dr. Collinson in 1734; and the conical hill, on the side of which the tree is planted, commands a beautiful view of the city of Paris and the surrounding landscape. Two fine palm-trees, twenty-six feet high, which stand on either side the door of the botanical amphitheatre, were sent from Sicily to Louis XIV., a century ago.

The gallery or museum of natural history, represented in the vignette, is nearly 400 feet long, simple in its architecture, and three stories high. It contains an invaluable collection of minerals, arranged by Haüy; the unique geological collection arranged by Cuvier; a zoological collection, a botanical gallery, and a cabinet of comparative

anatomy, also arranged by Baron Cuvier; the number of preparations amounting to nearly 14,000.

A fine library of 13,000 volumes completes the collection; which, as a museum of natural history, is admitted to be the finest and most comprehensive in the world. The funds are provided by the state; and whether as regards the professorships connected with it, or the number of pupils, the establishment was never in so high a state of prosperity as at the present moment.

Close at the rear of the Jardin des Plantes stands the public hospital of La Pitié, founded in 1612, and containing nine hundred beds; opposite to which is the Fontaine St. Victor, designed by Bernini, standing against an old tower of the fifteenth century, once inserted into the boundary wall of the abbey of St. Victor. The prison of St. Pélagie is in the immediate vicinity; occupying an old convent suppressed at the revolution.

Not far distant, on the Quai St. Bernard, is the Halle aux Vins, or wine market, the first stone of which was laid in 1813. It is divided into four streets, called Rue de Champagne, Rue de Bourdeaux, Rue de Bourgogne, and Rue de la Côte d'Or; and in the seven warehouses, adjoining the quay, are contained 400,000 casks of wine—1500 casks being frequently received into the market in

the course of a day. Wines placed in this official depôt pay no excise duties till sold.

Descending the river, and having passed the series of public monuments already described, the first object that presents itself on the southern shore, after the Pont Neuf, is the Hôtel des Monnaies, or Mint, erected on the site of the Hôtel de Conti in 1768 ; the plans being furnished by Antoine, and the first stone laid by the Abbé Terray, the minister of finance. The frontage, three stories high, is three hundred and sixty feet long and seventy-eight feet high, and presents a handsome appearance. The monetary collections of France are contained in a magnificent saloon; and in the different apartments of the eight courts into which the building is divided, the various operations of coining are carried on, as well as the verification and stamping of all the gold and silver articles made in the city.

The collection of medals is of great value and interest.

To the west of the Mint stands the Palais de l' Institut, once the Collège Mazarin, a structure which originally cost a sum of £100,000, and was endowed by Cardinal Mazarin for the education of the sons of sixty gentlemen of Roussillon, Alsace, Pignerol, and Flanders, provinces annexed to the crown under his administration. The meeting of the French institute takes place in a hall, formerly

the chapel of the college; having a fine dome and portico, and in the vestibules, many marble statues of eminent men, such as Montaigne, D'Alembert, Racine, Pascal, Lafontaine, Montesquieu, and others.

The grand hall is fitted up with benches in a semicircular form, opposite to which are the seats of the president and secretaries; and in the recesses formed by the ancient chapels, galleries for spectators. A fine library, consisting of one hundred thousand volumes, is annexed to the institute, in which stands the famous statue of Voltaire, executed by Pigalle. Into this library, which is peculiarly rich in scientific works, French and foreign, visitors must be introduced by order of a member of the institute, or the intelligent librarian, Monsieur Philarète Chasles. From the front of the Institute, a footbridge called Le Pont des Arts leads to the opposite palace of the Louvre; which, when the bridge was finished, in 1804, was called Le Palais des Arts.

By turning from the Quai Voltaire, into the Rue des Petits Augustins, will be seen one of the most striking modern institutions of Paris,—l'Ecole des Beaux Arts,—founded in 1816, on the site of the ancient convent of Les Petits Augustins.

The school is divided into two grand classes, one of painting and sculpture, the other of architecture, and is superintended by numerous professors of the first order. Annual prizes are distributed by govern-

ment to the pupils; those who achieve the grand premium being sent to Italy, to study three years at the national expense. An annual exhibition takes place of the works of the students, both in the school and at the academy at Rome.

The old buildings of the Petits Augustins were occupied under Napoleon by the museum of national monuments, preserved by Monsieur Lenoir from the wreck of the revolution. But on the restoration of the Bourbons, a decree was passed to replace these monuments in their original places in churches and elsewhere; and the site was then allotted to the present school. It was not, however, till after the revolution of July, that the works were carried on with any degree of spirit; and they have now been admirably completed, under the direction of Monsieur Duban.

An oblong court paved with marble is surrounded with buildings of three stories,—Tuscan, surmounted by Ionic, with an Italian attic, in the style of the fine palace on the Quai D'Orsay. The eastern front is adorned with a series of arcades and sculptured medallions, representing eminent masters; and the southern and northern sides are merely façades concealing the buildings of the old monastery. Perfectly detached stands one façade of the Château Gaillon, erected at the revival of the arts, by Cardinal d'Amboise; preserved by

Lenoir, on the demolition of the château by the Bande Noire, and one of the few ornaments left unclaimed.

An entrance has been formed into the old chapel of the Petits Augustins by a portal of the Château d'Anet, built by Henri II. for Diana of Poitiers; and the interior of the chapel has been beautifully restored and embellished.

The main body of the edifice is divided into museums, galleries, and lecture rooms; the staircase being richly encrusted with marble and a variety of beautiful ornaments. The chapel is destined to contain copies of the works of Michael Angelo, and casts from the antique; and in one of the galleries is deposited the library of architecture, formerly kept at the Institute.

A series of curious antiquities is to be found in the various courts; and in the second a curious granite font, twelve feet in diameter though formed of a single block, and richly sculptured. This basin, which was brought from the Abbey of St. Denis, bears an inscription proving it to be the production of the thirteenth century.

On the opposite bank of the river to the Palace of the Institute, adjoining the palace of the Louvre, of which, when a royal residence, it was the Aulic Church, stands St. Germain l'Auxerrois, erected as part of a monastery in 998, by Robert, the founder of Nôtre Dame and the Palais de Justice.

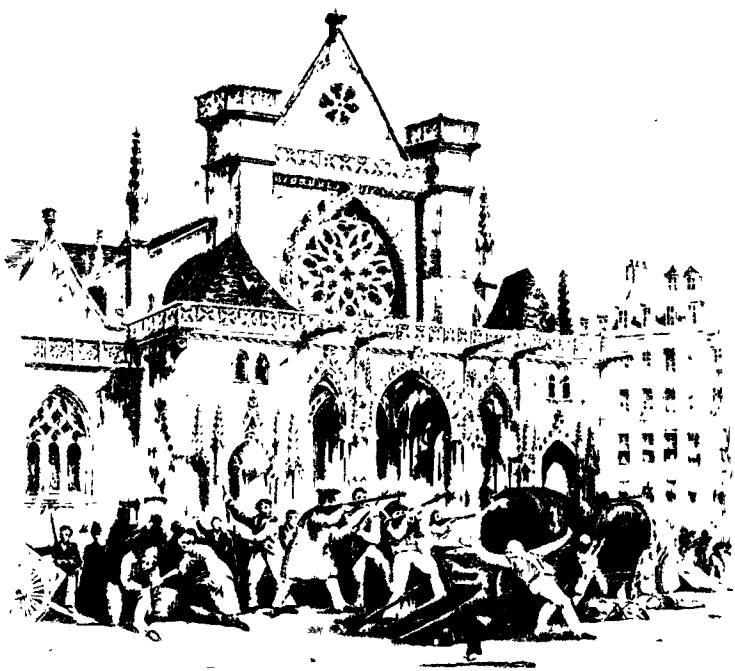
A college or chapter was afterwards annexed to the establishment, which enjoyed high celebrity, till eclipsed by the Sorbonne; and existed till 1774, when, with its privileges, it was transferred to the cathedral church.

While devoted to the use of the court of France, this church was the frequent object of royal munificence. At the revolution it escaped with little injury; but an unlucky attempt having been made by the Carlists, on the 13th of February, 1831, to celebrate a funeral mass there to the memory of the Duke of Berry, a popular commotion arose, as represented in the accompanying vignette, and the whole contents of the fine old church were pillaged and destroyed.

On this occasion, the populace proceeded from St. Germain l'Auxerrois to level with the ground the residence of the Archbishop of Paris, adjoining Nôtre Dame.—From that period, the church remained closed,—preserved from further popular injury by being declared the Mairie of the fourth arrondissement; but for some time afterwards it was sentenced to demolition, as lying in the line of the magnificent street projected from the Louvre to the Barrière du Trone; which would be the means of opening some of the most confined and impure portions of the old city. This plan has been probably since abandoned; for the

church of St. Germain l'Auxerrois is now in progress of reparation, as it must otherwise have fallen into ruins.

The cloisters formerly surrounding it, were famous for having witnessed the last hours of Gabrielle d'Estrées, who died, as it is supposed of poison, in the deanery; as well as for the death of Admiral Coligny, who was shot from a window of the house adjoining the deanery, immediately before the massacre of St. Bartholomew, for which the tocsin



of St. Germain gave the signal. The revolt of Etienne Marcel, in 1356, also originated in these cloisters.

The earliest portion of the original structure of St. Germain l'Auxerrois now existing is the western doorway, which is of the thirteenth century; but the present high altar was not built till 1612. A great portion of the church, which is cruciform, was built during the regency of the Duke of Bedford.

Not far from the church, toward the river, is the Place de l'Ecole, a small square containing an unsightly fountain; and in the adjoining street stands a curious old house, formerly the Hôtel de Rohan Montbazon, inhabited by Admiral Coligny. In the Rue des Bourdonnais, at no great distance, is the ancient Hôtel de la Tremouille, now a silk mercer's warehouse,—containing a beautiful Gothic tower and winding staircase, of the fourteenth century, which in 1363 belonged to the Duke of Orleans, brother to King John.

The square of the Châtelet is in the same neighbourhood, on the site of a court of justice and public prison, suppressed at the revolution. The buildings being destroyed in 1802, a fountain was in 1808 erected on the spot, after the design of Bralle, and in commemoration of the victories of Napoleon.

Proceeding from the Châtelet through the Rue de la Féronnerie, where, opposite to the house, No. 3, Henri IV. was assassinated by the hand of Ravaillac, it is easy to attain the Marché des Innocens, which contains another fountain of far greater beauty and higher interest; being designed by Pierre Lescot, and sculptured by Jean Gojuon, in 1551. It was removed from the Rue aux Fers, where it originally stood, to the centre of the market, upon its creation on the site of the old churchyard of Les Innocens; which after the lapse of eight centuries had become, from the accumulation of human bodies, so great a nuisance to the neighbourhood that, in 1786, the remains were exhumed, and transferred to the catacombs.

A fourth side was added by Pajou at the time of removal, to complete the design. The fountain, which is forty-two feet high, is composed of four arches with Corinthian pilasters, supporting a vase, out of which the water falls in triple cascades, in addition to the streams issuing from the mouths of four recumbent lions, at the angles of the square basin forming the base.

In a curious old street adjoining the market, the Rue de la Tonnellerie, is the house where Molière was born, in 1620;—his father being one of the court upholsterers.

In the same quarter stands the Halle aux Blés, a

vast circular building, finished in 1767, after the designs of Le Camus, on the site of the ancient Hôtel de Soissons, built by Catherine de Medicis; —the only remnant of which is a Doric column, erected by that queen in 1572, ninety-five feet high, and intended for astrological purposes. A sun-dial is now affixed to the shaft, which marks the hours at all seasons,—with a fountain issuing from the base.

The roof of the hall of the Halle aux Blés, considered a chef-d'œuvre, was constructed by Brunet in 1811, covering a space of one hundred and twenty-six feet in diameter.

The Bank of France stands in a neighbouring street, the Rue de la Vrillière; for the duke of which name it was erected by the famous Mansart in 1720. It was afterwards inhabited by the Comte de Toulouse, whose fine gallery of pictures was destroyed at the revolution. The painted ceiling still exists; and under Napoleon, the whole was repaired and devoted to its present purpose.

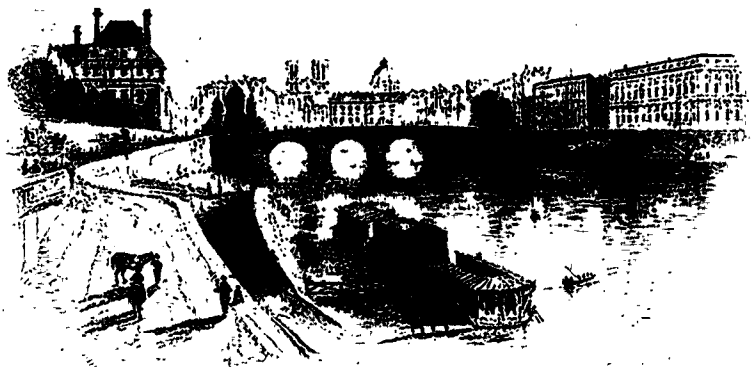
The General Post Office, in the Rue Jean Jacques Rousseau, a large unsightly edifice, was purchased by government from the family of D'Armenonville, in 1757; having been formerly the magnificent residence of the Duc d'Epernon.

The fine church of St. Eustache stands also in this neighbourhood, begun in 1532, and completed

in the following century. This interesting structure is a remarkable specimen of the style of La Renaissance des Arts, or Italianized Elizabethan, the arches being pointed, and the shafts of the series of columns slender almost to absurdity. The effect, however condemnable the principle, is very striking. The church is three hundred and eighteen feet long, by one hundred and thirty-two feet wide, and ninety feet in height, the largest in Paris after Nôtre Dame; and contains some painted glass, and the marble tomb of Colbert; who, as well as the poet Voiture, and several other eminent historical personages, was buried in St. Eustache. The choir of this church is distinguished for the excellence of its music.

Returning to the river, and following the quays facing the long façade of the gallery of the Louvre, many noble residences will be found on the Quai Conti, besides innumerable interesting shops, exclusively devoted to objects of virtù. Among them, at No. 5, is the Hôtel formerly inhabited by the celebrated Baron Denon, the traveller and antiquarian; and at No. 1, the former residence of the Marquis de Villette, where Voltaire expired, in a chamber which, for forty-seven years, was kept closed by the succeeding proprietors; a circumstance which gave rise to a thousand absurd rumours concerning this mysterious apartment.

Nearly opposite is an iron bridge of three arches,



opened in 1834; and, further on, the Pont Royal, built by Mansart, in 1684, by order of Louis XIV.

It is four hundred and thirty-two feet in length, and was constructed with some difficulty, on account of the force of the current. The street to which it leads, in the Faubourg St. Germain, is still called the Rue du Bac, from the *bac*, or ferry-boat, in which the Seine was crossed to attain the Tuileries, previous to the erection of the Pont Royal.

From this bridge to that of La Concorde the river assumes a noble aspect; having on its northern

shore the fine groves and gardens of the Tuileries; and on its southern, a succession of princely mansions, divided from the quay by gardens, their entrances being in the Rue de Lille.

The first of these is the Hôtel Praslin, with a noble terrace towards the river; divided from which by a vast but unsightly cavalry barrack, is one of the stateliest edifices of modern times, the Palais du Quai d' Orsay, commenced by Napoleon under the administration of the Duc de Cadore, and at that period destined to become the residence of the minister for foreign affairs. It was left incomplete till the year 1830, when Charles X. allotted it for the triennial exhibition of the products of French industry; the temporary buildings for which never cost less to government than a sum of £12,000. But since the accession of Louis Philippe it has been gradually progressing towards completion, under the direction of Monsieur Lacornay.

This splendid pile consists of a vast quadrangle with two smaller courts adjoining, forming, with the surrounding building, wings to the centre. The river front presents a long series of windows under the arches of a Tuscan colonnade, surmounted by a similar series of the Ionic order, crowned by an attic in the Italian style.

The court is surrounded by galleries and arcades, also in the Italian style; the ceilings being richly

gilt. Four splendid staircases conduct to the four grand suites of apartments, which are decorated in the richest and noblest manner, the galleries being inlaid with the different marbles of Franee. It is, in fact, considered of too gorgeous a nature to be appropriate to the official purposes for which it is destined.

A little further stands the palace of the Legion of Honour, formerly that of the Prince de Salm, for whom it was built in 1786; and upon whose execution, eight years afterwards, during the revolution, it was disposed of by lottery, and won by a coëffeur, who, in 1803, disposed of it to the imperial government for its present purpose. The entrance and court are handsome, decorated in the principal front with Corinthian columns; and towards the quay there is a fine saloon, in the form of a rotunda, the diameter of which is forty feet.

Along the quay stand the noble residences of the Dukes of La Tremouille, D'Havary, and others, as far as the Palais Bourbon, or Chamber of Deputies, which fronts the Pont de la Concorde.

In the foregoing vignette will be seen, in the bed of the river, one of the floating baths which contribute so much to the comfort and cleanliness of the French. Between the Pont Royal and Pont Neuf are innumerable others, among them the celebrated Bains Vigier; the wealthy proprietor of which is a

member of the Chamber of Deputies. The price of these baths varies from one penny to ten; and the distribution is highly commodious. Attached to one or two of them are swimming-schools. Above the bridge of La Concorde are numberless battoirs de linge, or washerwomen's booths, which somewhat deteriorate from the charm of the river.

There is scarcely a stronger point of contrast between Paris and London than their respective rivers; the magnificent Thames, with all its commercial associations, presenting, perhaps, the most active thoroughfare of London; the Seine, navigable only for small craft,—woodrafts or wine barges from Burgundy,—or cargoes of corn, paving stones, or manufactured goods from Normandy,—exhibiting only a couple of diminutive steam-boats, in place of the hundreds constantly in transit on the Thames and crowning its waters with a perpetual canopy of smoke.

The buildings of Paris are no where seen to better advantage than from the bridges. The view from the Pont Royal of the island, with the picturesque turrets of the Conciergerie and towers of Nôtre Dame, for instance, forms a beautiful picture; of which the atmosphere is as clear, and the waters as glassy, as if unconnected with a populous city. To a person newly arrived from London, the cloudless sky appears to have attained a sudden elevation.

At the bridge of Austerlitz, the Seine is blue and limpid, from having received the waters of the Marne; and on the suspension bridge leading from the Champs Elysées to the Invalides, the rural landscape towards Passy, and the heights of Bellevue, afford as beautiful a termination at one extremity, as the domes and towers of the city at the other. Of the former, the most striking to the eye of a stranger are the gilt dome of the Hôtel des Invalides, the fine cupola of the Pantheon, the domes of the church of the Assumption and hospital of Val de Grace, and the small cupola of the observatory. Of the latter, the noble Gothic tower of St. Jacques de la Boucherie, 156 feet in height, (of which the church was destroyed in the revolution, and a market erected on the site,) and the double towers of Nôtre Dame, are the most remarkable; but so few in number comparatively with our own metropolis, that the peaked roofs of the palace of the Tuileries and Hôtel de Ville, and the lofty frontage of the church of St. Gervais, form prominent landmarks from many parts of the city.

The most advantageous points for viewing Paris from the surrounding heights, are the Rue Basse at Passy; the gardens of the interesting old abbey of Montmartre, where a telegraph is erected; the steps of the chapel in the cemetery of Père la Chaise; and the Mount in the Jardin des Plantes.

The column of the Place Vendôme, the towers of Nôtre Dame, the gallery of the domes of the Invalides and Pantheon, are also resorted to for the purpose, particularly by English travellers, who, as Jefferson Hogg, in his Tour in Switzerland, observes, have "an especial genius for knocking their heads against the sky."

CHAPTER X.

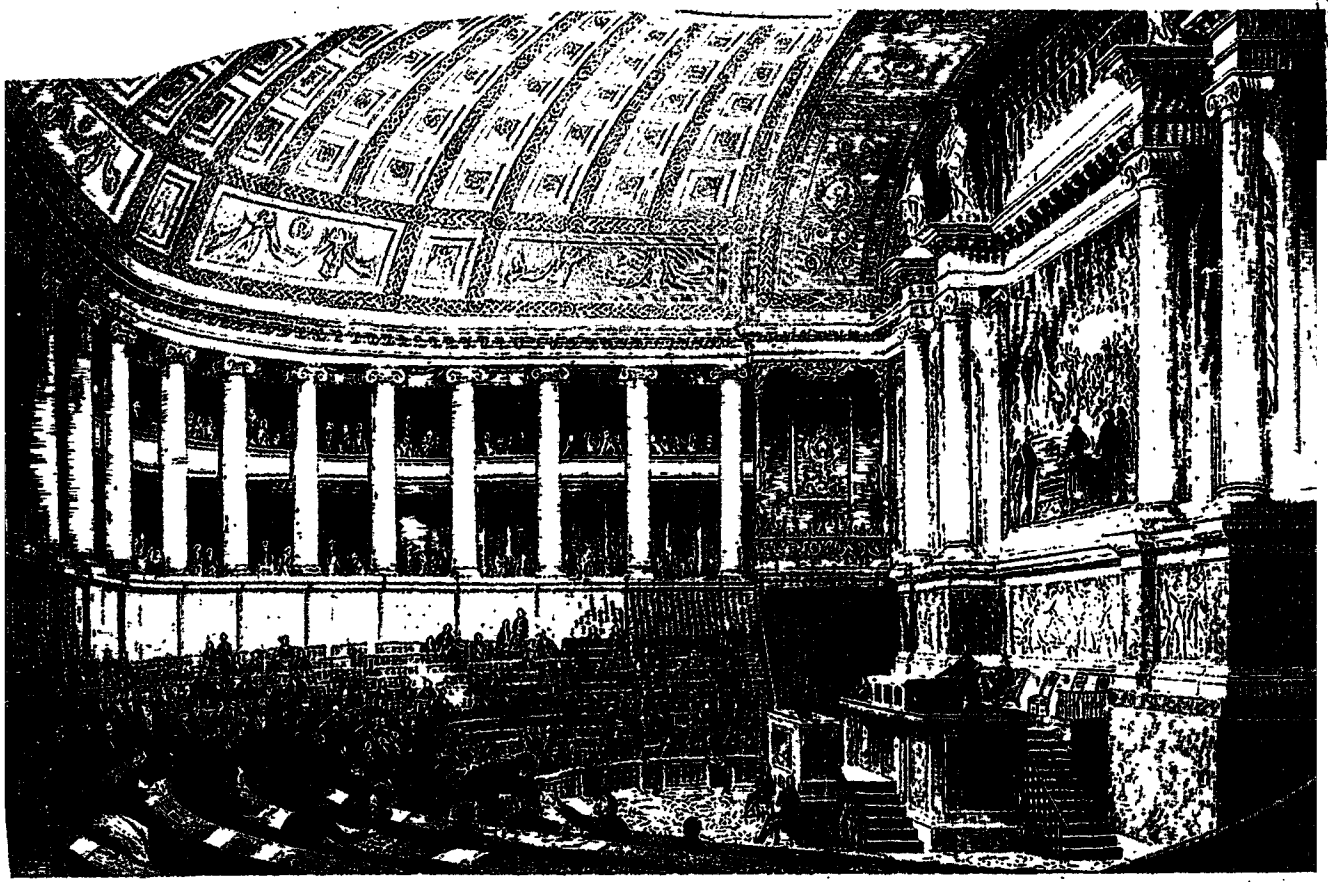
Pont de la Concorde—Palais Bourbon—Chamber of Deputies—Place de Louis XV.—Elysée Bourbon.

THE bridge of Louis XVI., or Pont de la Concorde, was erected at the breaking out of the first revolution; fifty thousand pounds having been appropriated to its construction, which was completed in 1791. It is a handsome bridge, nearly five hundred feet in length; and a portion of the materials of the old Bastille were used in the building. For many years, twelve colossal statues of white marble graced the pedestals inserted at intervals along the parapets; but the effect of these being considered injurious, they have been removed to the courtyard of the National Museum at Versailles; being effigies of the worthies of France, by the first sculptors of the day.

At the extremity of this fine bridge stands the Chamber of Deputies, erected in 1722, for the duchess dowager of Bourbon, by an Italian named Girardini, and Mansart. It afterwards fell into the hands of her grandson, the Prince de Condé; and though still incomplete at the breaking out of the revolution, had then cost upwards of a million sterling, and was one of the first mansions plundered by the populace. The council of five hundred appropriated it to their use in 1795,—followed by the Corps Legislatif; and during the imperial reign it was arranged and beautified to become the seat of the Chamber of Deputies.

On the restoration of the Bourbons, the Prince de Condé claimed it as his property; and for many years the point was disputed by the state; till, in 1829, it was decided that government, on payment of a certain sum to the Prince, should retain possession of the part devoted to legislative purposes, which had been rebuilt at public expense. Very recently, the whole remaining portion, formerly inhabited by the unfortunate Duke of Bourbon, consisting of a beautiful pavilion encompassed with gardens, and opening to the Rue de l'Université, has been purchased of his heirs by government, and annexed to the palace of the Chamber of Deputies for the habitation of the President.

The private portion of the Palais Bourbon includes



ten different courts, has stabling for two hundred and fifty horses; and the garden terrace extends to a length of fifteen hundred feet.

The accompanying plate represents the interior of the Chamber of Deputies; a semicircular hall, ornamented with twenty Ionic columns of white marble, with gilt capitals; the president's chair and tribune of the speaking member forming the centre of the axis of the semicircle. Allegorical statues by Pradier, Foyatier, and other modern sculptors, adorn the chamber; and in front of the tribune, or rostrum, is a bas relief in marble. The galleries for public accommodation contain five hundred persons; and in an upper gallery are seats for the reporters.

The seats of the deputies are amphitheatrically disposed, and reach the base of the columns; the whole being fitted up with green and gold, and a space left before each member to form a desk. The lower bench is appropriated half to the ministers of state, the other half to the functionaries of the chamber; and when about to speak, the member quits his place, and ascends the tribune commanding the whole assembly. Every deputy has his specific place, and retains it throughout the session. Singular agitation sometimes prevails in consequence of disputes for possession of the tribune, the decision resting with the president, who is con-

tinually ringing a little bell placed on the table before him, to enforce order and silence. The greater number of the deputies read their speeches; but a few of the leading lawyers in the chamber, as well as Monsieur Thiers, Monsieur de Tracy, and other men of note, trust to their power of oratory, and acquire a proportionate influence over their auditors.

The lobbies and offices connected with the chamber are airy and commodious. In one of the antechambers is a fine statue of Mirabeau.

The library, which consists of forty-four thousand volumes, contains also some curious MSS., particularly those of Rousseau. The gallery in which these are deposited has a vaulted ceiling; and the English visitor will find there a complete series of the parliamentary reports and papers of our House of Commons, which are regularly interchanged between the two governments.

Tickets of admission to the debates are readily obtained; and on occasion of any important question, the tribunes of the royal family and corps diplomatique are thronged with fashionable auditors of both sexes.

The northern front of the Chamber of Deputies, facing the bridge, is adorned with a stupendous portico built by Puget in 1804, at a cost of £70,000 sterling. In a breadth of one hundred feet, on the

summit of a flight of twenty-nine handsome steps, it has twelve Corinthian columns, supporting a pediment enriched with an historical bas relief.

At the foot of the steps are colossal statues, upon pedestals eighteen feet high, of Justice and Prudence, as well as portrait statues of Sully and Colbert, and the Chancellors l'Hôpital and D'Aguesseau. This portico, which is utterly incongruous with the building of which it forms the entrance, is now regarded as in false taste, though at one time much admired, and forming a striking feature viewed from the Place de Louis XV.

Of all the improvements effected of late years in the French metropolis, the reorganization of this noble Place is the most imposing.

The Place de Louis XV. is an area of seven hundred and fifty feet by five hundred and twenty-eight; which, till the middle of the last century, consisted of a vacant plot of ground, dividing the Champs Elysées from the gardens of the Tuileries; impassable during the winter from the mud,—in summer from the dust.—By the year 1772 it was converted into an irregular square, after the designs of Gabriel, having fosses with stone balustrades, with pavilions placed octagonally. The original object was to place in the centre of the Place an equestrian bronze statue of Louis XV., voted by the city of Paris after the peace of Aix

la Chapelle; which was destroyed with great difficulty by the populace on the 12th of August, 1792.

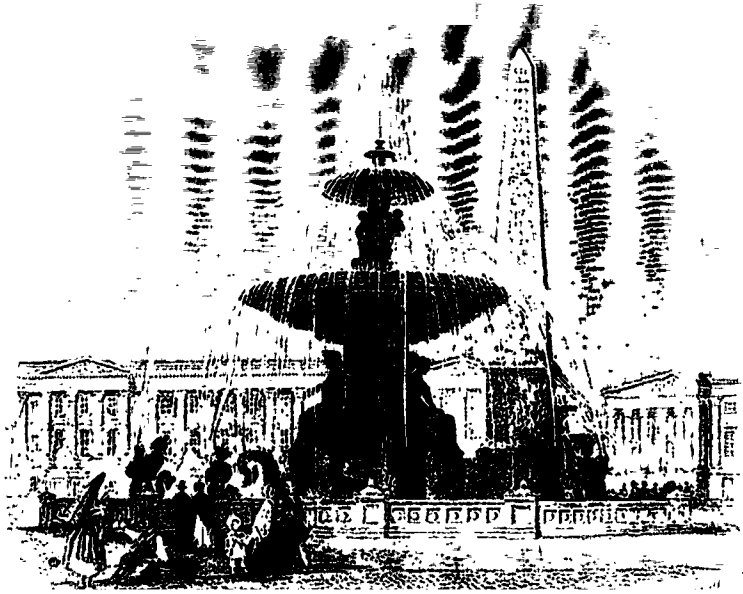
The Place de Louis XV. was then converted into the Place de la Révolution; a permanent guillotine being erected there, which served for the execution of the king and queen, and the greater part of the nobility of France.

A plaster colossal cast of Liberty then graced the centre of the Place; which, in 1800, gave way to a column announcing the name of the square to have been again changed into Place de la Concorde.

On the downfall of Napoleon, in 1815, it resumed its original designation of Place de Louis XV., which was again varied to Place de Louis XVI. on the accession of Charles X.

From that epoch till the year 1836, it remained in an unfinished state. But under the auspices of Louis Philippe, the whole area has now been admirably paved, and lighted by forty magnificent candelabra for gas: the fosses diminished in size and replanted; and the pavilions surmounted by colossal statues, representing the eight principal cities of France.

In the centre, subjected to so many successive projects, has been placed on a noble pedestal the obelisk of Luxor, an Egyptian monolithe of granite seventy-two feet in height; and on either side of this,



divided by the carriage road and noble foot terraces of asphaltic pavement, two noble fountains, embellished with allegorical bronze figures of river gods, which throw up superb jets of water, in addition to the copious stream falling from a reversed patera into a second basin, as pourtrayed in the accompanying vignette.

The brilliancy and beauty of the Place de Louis XV., when on a summer afternoon these fine fountains are playing, hundreds of persons promenading on the terraces, and innumerable handsome equipages proceeding towards the Champs Elysées and the Bois de Boulogne, form one of

the most striking pictures of metropolitan luxury that can well be imagined.

The objects surrounding the Place de Louis XV. are of the noblest nature;—on two sides, the groves of the Tuileries and Champs Elysées, having at the entrance of the latter two lofty pedestals surmounted by restive horses checked by a groom—the work of Coustou and formerly adorning the palace of Marly,—with corresponding groups at the entrance of the Tuileries gardens: while on the opposite bank of the Seine are seen the fine portico of the Chamber of Deputies, the dome of the Invalides, and a line of noble mansions; and on the corresponding side, the two magnificent structures of the Garde Meuble or Admiralty, with their Corinthian façades, in which Gabriel attempted to rival the colonnade of the Louvre. Between these, at the extremity of the noble Rue Royale, is discovered the noble front of the Madeleine—the Parthenon of modern Europe.

It is scarcely possible to conceive a finer assemblage of architectural or national monuments; and the entrance into Paris from Neuilly may be pronounced the most majestic approach to any capital in the world.

It was in the Rue Royale, adjoining the Place, that, on occasion of the public rejoicings for the marriage of Louis XVI. with Marie Antoinette in

May 1770, three thousand persons were trampled to death;—chiefly from the obstructions produced by the unfinished state of the streets and structures connecting the quays with the Boulevarts. This terrible event, and the destruction of two thousand eight hundred persons by the guillotine on the same spot, associates a melancholy impression with the splendours of the otherwise brilliant and imposing Place de Louis XV.

At the corner of the Place de Louis XV. is a fine Hôtel, now occupied by the Ottoman embassy, forming the residence of Grimod de la Reynière, author of the celebrated Almanac des Gourmands; a small café, opening exteriorly under the terrace of which occupies a vaulted chamber, said to have been built as a refuge for the former proprietor during thunder-storms, of which he was much in awe.

At the other extremity is the Hôtel at the corner of the Rue St. Florentin, occupied for many years by Prince Talleyrand, and purchased at his death for about £180,000 by the Rothschild family. It is now let in apartments to different families; among others, to a legitimate successor of the Prince in the person of the Princess Lieven, whose society comprises nearly the same personages that figured in the salon of the Machiavel of the age. Between these two mansions, forming part of the fine structure

erroneously known by the name of the Garde Meuble, is the Hôtel of the Duc de Crillon.

At the further extremity of the Faubourg St. Honoré stands the palace of the Elysée Bourbon, inhabited by Napoleon after his return from the island of Elba; and in 1814 and 1815, by the Emperor Alexander and the Duke of Wellington.

This fine mansion, erected in 1718, after the plans of Molet for the Comte d'Evreux, was purchased fifty years afterwards by Louis XV. for Madame de Pompadour, and re-purchased after her death from her brother the Marquis de Marigny, as a residence for ambassadors extraordinary during their sojourn in Paris.

In 1773 it fell into hands of Beaujon the fermier général, by whom it was fitted up in the most gorgeous manner; and, after his death, was bought by the Duchesse de Bourbon, who resided there till the revolution.

During the ten following years, being national property, it was used for public affairs, chiefly to contain the printing offices for government papers, —the Imprimerie Royale being partly destroyed. On its reorganization, the Elysée was opened as a place of public entertainment; but having been purchased in 1804 by Murat, became the residence of the sister of Napoleon till, on their nomination to be king and queen of Naples, it was

bought by Napoleon, with whom, on account of the privacy of the gardens for daily exercise, it was a favourite residence.

It was again his fortune to reside there during the period of the Cent Jours; and in 1816, the Elysée Bourbon was bestowed by Louis XVIII. on his nephew the Duc de Berri, who lived there till his assassination, when his royal widow and children removed to the palace of the Tuileries.

The Palace is still crown property; but having been stripped of its furniture by the sale of the property of the Duc de Bourdeaux, is in so wretched a condition, that the sum of £80,000 is the estimate for placing it in a habitable state.

The apartments are interesting from their historical associations, as well as from some curious fresco paintings in the worst taste, by Dubois, the figures by Vernet, representing the châteaux of Dusseldorf and Neuilly, then occupied by Murat.

In a small apartment, now called a chapel, was the depôt of imperial maps, where Napoleon is said to have traced the plans of his campaigns. The gardens are laid out with shrubberies in the English style; but the spot has a deserted and melancholy aspect.

CHAPTER XI.

The Champs Elysées—Quartier Beaujon—Arç de l'Etoile—Champ de Mais—Ecole Militaire—Hôtel des Invalides.

THE Champs Elysées were created in 1616, by Marie de Medicis, during the minority of Louis XIII.; who, having purchased the tract of ground lying between the extremity of the gardens of the Tuileries and the river, caused it to be planted in avenues, and surrounded by a fence with iron gates, with a view of affording exclusive recreation to the court. It then bore the name of Cours la Reine, which the road nearest to the Seine still retains.

In 1670 a considerable addition was made to the ground, under the ministry of Colbert, who purchased the portion adjoining the village of La Roule, and laid it out with plantations and grass-

plots. This new promenade was called Le Grand Cours, to distinguish it from that of the queen.

It was not till the reign of Louis XV., when his mistress Madame de Pompadour became proprietress of the palace of the Elysée Bourbon, which from the extremity of the Faubourg St. Honoré overlooks the Champs Elysées, that considerable alterations were made there. A portion of the ground was annexed to her house as a garden; while the remainder assumed its present designation. At her suggestion, the plantations of Colbert, which impeded the view from her house, were cut down; but at her death, in 1764, the ground was replanted in its present form, and a number of cafés and other buildings erected. Towards the new Barrière de l'Etoile the ground was considerably lowered, so as to afford a more agreeable view from the palace of the Tuileries; and at that period the Champs Elysées became the fashionable promenade which it has ever since remained.

The length, from the Place de Louis XV. to the Arc de l'Etoile, is a mile and a quarter; the grand avenue being in a direct line from the central pavilion of the palace to the bridge of Neuilly, through the arch. The extreme breadth of the Champs Elysées is seven hundred yards; but the eastern boundary is not much more than half that extent.

During the occupation of the allies in 1814, a Cossack camp was formed on this spot. The succeeding year, the English troops were encamped there; and considerable injury was necessarily sustained by the plantations. Three years afterwards, all was repaired, and great improvements effected; among others, an opening was made towards the front of the noble Hôtel des Invalides; and the roads, which are still far from good, were amended by drainage.

Two large squares on either side are left clear for military evolutions—reviews constantly taking place in the carrés during the summer season; and on occasions of public rejoicing, military spectacles are exhibited to the soldiery on the same spot.

In the Avenue de Marigny, and on the side bounded by the Faubourg St. Honoré, stand many of the noblest residences in Paris; among others, the Hôtel Borghese, now the property of the British embassy, the Hôtels of the Duc d'Albufera, the Marchioness de Pontalba, the Duc de Stacpole, Monsieur Delmar, the Duc de Saulx; and nearer to the Faubourg du Roule, the charming residence of the Comte de Flahault, the scene of some remarkable diplomatic fêtes during the empire.

On the opposite side, adjoining Chaillot, is the Hôtel Marbœuf,—and to the right, nearly on the summit of the ascent, a new quarter called the

Quartier Beaujon, created on the site of the hotel and gardens of the famous financier Beaujon, the founder of the hospital and chapel bearing his name, in the adjoining Faubourg du Roule. These gardens were open to the public at the period of the occupation of Paris by the allies; and it was there the Montagnes Russes, a dangerous amusement afterwards suppressed by government, and pleasantly described in Moore's "Fudge Family in Paris," were first established. This quarter is chiefly occupied by villas and boarding schools. The royal stables are situated in a handsome structure in the Rue des Ecuries d'Artois, adjoining the Champs Elysées.

Half way up the central road, or Avenue de Neuilly, is the Rond Pont,—destined at various periods to receive a variety of embellishments, and where a fountain is about to be erected. Near this spot are a variety of cafés and guinguettes, devoted to the pleasures of the people; among others, the vast Salle de Mars. Of late years, a temporary equestrian circus has been erected there every summer, capable of holding two thousand persons, where the troop of Franconi performs nightly. There are also two public concerts in the open air; the gardens of the Châlet, and the Concert d'Eté, the performances in which are highly meritorious. Minor exhibitions of tumblers, con-

jurors, and dancing-dogs, abound on every side; and the whole promenade of the Champs Elysées, throughout the summer months, exhibits a perpetual fair. On occasions of public illumination for the fêtes of July, or royal birth-days, nothing can exceed the beauty of the Champs Elysées. Early in thè spring, the drive is resorted to by the fashionable world every afternoon, in the same manner as the Ring in Hyde Park; possessing over the Bois de Boulogne the advantage of being regularly watered. During the summer, it is frequented by the same order of persons from dinner-time till dark, the usual dining hour of the Parisians being six o'clock. On these occasions the show of equipages is very brilliant, though on the average greatly inferior to those of our own country.

On the two days preceding Good Friday, and on Easter Sunday, occurs what is called the promenade de Longchamp, from the name of an abbey in the Bois de Boulogne celebrated during the last century for the beauty of its church music, to which the fashionable world used to repair to hear the office of Les Ténèbres chaunted by the opera chorus. Though the abbey was abolished at the revolution, the custom of repairing to Longchamp in Passion Week had taken such deep root, as a means of displaying the spring fashions, and new equipages of the beauties of the day, that it still prevails, though

the motive has ceased to exist. It may be observed, however, on every successive year, probably owing to the uncertainty of the weather at that early season, that there are more gendarmes to keep order in the throng, and pedestrian spectators, than carriages in the drive. The spring fashions and colours in Paris are proverbially determined by les Modes de Longchamp.

Nearly opposite the Rond Pont is a desolate-looking avenue leading to the river, called l'Allée des Veuves; having been used for the airings of the widows of the fashionable world, at a period when it was considered indecent for persons in very deep mourning to appear in the brilliant avenue of the Champs Elysées.

A little further on, is a new quarter called Le Quartier de François I. from a curious villa erected there; the façade of which was constructed and sculptured for that monarch by Jean Goujon, and brought from Moret, near Fontainebleau.

But the grand ornament of the Champs Elysées is the noble triumphal arch at the entrance of the Barrière de l'Etoile, recently completed, for a view of which, the reader is referred to the vignette of our title-page.

This noble monument was first devised by Napoleon, and a decree passed for its erection, in February, 1806. One of the architects selected to form

the design, M. Chalgrin, unfortunately died during the early progress of the work; the first stone having been laid by a simple workman in August, 1806, on the emperor's birth-day, during the administration of the Duc de Cadore. The foundations of stone for this enormous superstructure were laid to the depth of twenty-five feet below the surface.

A temporary arch of wood and canvas was erected on the spot in honour of the nuptials of Napoleon and Maria Louisa, the imperial bride making her triumphal entry into the capital under an arch formed according to the original design. The works were thenceforward entrusted to M. Goust; but being abandoned on the downfall of the emperor, they remained ten years inactive.

After the Spanish campaign of the Duc d' Angoulême, in 1823, it was resolved to complete the Arc de l'Etoile in honour of his victories; and by 1828, considerable progress had been made under the direction of Monsieur Hugot.

In 1832, the works were resumed under the auspices of the new government; and the whole having been submitted to the superintendence of M. Blouet, commissions were given for the sculptures intended to complete this magnificent monument, which, from first to last, has cost £400,000 sterling.

The extreme height of the Arc de l'Etoile is one hundred and fifty two feet, by one hundred and

thirty-seven of breadth, and sixty-eight of depth. The elevation of the centre arch is ninety feet by forty-five; the transversal arches of the piers being fifty-seven feet by twenty-five.

The arch faces towards Paris on one side, towards Neuilly on the other; the piers on either side being ornamented by projecting pedestals, supporting colossal groups of sculpture. A bold cornice forms the impost of the main arch; and in the spaces between this and the frieze are compartments adorned with fine alto reliefs.

The attic has also a rich cornice and entablature; and under the piers of the grand arch are inscribed the names of all the victories of Napoleon; under the transversal ones, the names of the generals who tended to their achievement.

Of the four groups of sculpture gracing the piers, of which each figure is in the proportion of eighteen feet, the northern one, executed by Rude, and generally considered the best, represents the departure of the army in 1792. The southern one of the same front by Cortot, represents the triumph of Napoleon in 1810. On the western front, both groups are by Etex; the one representing the resistance of the French against the allied army in 1814; the other, the peace concluded in 1815.

The alto reliefs are by Seurre, Lemaire, Fouchere,

Chaponnière, Marochetti, and Goethe; representing the passage of the bridge of Arcola, the taking of Alexandria, the death of General Marceau, the battle of Jemappes, and the battle of Austerlitz; and these are considered more meritorious, in point of spirit and execution, than the larger groups.

Of the ninety-six victories, the names of which are inscribed under the grand arch, a few will strike the English spectator with surprise as being usually claimed by the British army; among others, the battle of Toulouse.

In each of the piers is a staircase, leading to a suite of vaulted rooms in the interior of the monument, over the arch; and from the platform on the summit of these, nothing can exceed the magnificence of the view over Paris and the environs. The concierge is an old soldier of the empire.

The arch, situated on a lofty platform of considerable extent, is viewed to advantage on all sides, and forms a conspicuous object for many miles round. It is surrounded by a circular area, with handsome bronze posts and chains, well lighted at night with gas lamps.

On the southern bank of the Seine, opposite to the Champs Elysées, are two of the most striking monuments counected with the military interests of France; the Champ de Mars, and the Hôtel des Invalides.

The Champ de Mars is a vast area, two thousand seven hundred feet by one thousand three hundred and twenty in extent, fenced by a fosse and surrounded by a belt of trees. This spot is destined to military exercises for the garrison of Paris; and in May and September, the Paris races, under the patronage of government, take place on four successive Sundays.

The most remarkable purpose, however, to which the Champ de Mars has been devoted, was the Fête de la Fédération in July 1790; when the present embankments were formed by the gratuitous labours of sixty thousand persons. It was then that the celebrated chorus of "*ça ira*" was composed for the encouragement of the labourers; and on the altar of La Patrie, erected in front of the Ecole Militaire, Louis XVI. took the oath to maintain the new constitution imposed upon him by the revolutionists.

Immediately after the return of Napoleon from Elba, in 1815, previous to the Waterloo campaign, a Champ de Mai was held in his presence on the same spot: and it was there also that Louis Philippe distributed their standards to the National Guard, after the revolution of July.

At the southern extremity of the Champ de Mars, fronting the Seine, stands the noble building of the Ecole Militaire, now used as barracks; but

destined by Louis XV., by whom it was erected in 1752, for the gratuitous education of five hundred young men of noble birth, whose families were connected with military life. Foreigners were admissible, on paying about one hundred pounds entrance.

The structure, which was built after the designs of Gabriel, and took ten years for the completion, is composed of two handsome courts; one front having a gallery enriched with Doric columns, while the grand front unites on the three stories the Doric, Ionic, and Corinthian orders; the central projection having ten handsome Corinthian columns;—on the pediment over which is a fine clock by Lepaute, supported by allegorical figures.

The interior is nobly distributed,—having a superb chapel, the roof of which is supported by twenty Corinthian columns, a fine hall, and a Salle de Conseil, adorned with military trophies. The interior was, however, ravaged during the revolution, and the paintings destroyed.

An observatory attached to the school in 1768, by the Duke of Choiseul, for the famous Lalande, still exists, but is of no great importance.

The Ecole Militaire, which was very unpopular as an aristocratic institution, was suppressed by a decree of the council, immediately previous to the assembly of the States General; and the buildings

were destined to be converted into a public hospital supplementary to the Hôtel Dieu. During the revolution, however, they were used for cavalry barracks; and, having been completely restored under Napoleon, were organized for the same purpose, to which they have ever since been devoted.

In the Champ de Mars were deposited, in several different pits, a considerable proportion of the bodies of the victims of July, which were transferred thither by night in barges. Small enclosures, bearing the tricoloured flag, mark the spot of their interment.

Immediately opposite to the noble front of the Ecole Militaire is the bridge of Jena,—commenced in 1806, and finished in 1813, under the imperial auspices, after the designs of Dillon. It is nearly five hundred feet long, and has five semicircular arches; being the first formed in the metropolis on a horizontal line. The general architecture of the Bridge of Jena is both simple and noble,—a miniature of Waterloo Bridge.

The name of "Jena," a victory gained by the French over the armies of Prussia in October 1806, rendering it obnoxious to the Prussians, they were on the point of blowing up the bridge when in possession of Paris in 1814. After many negotiations between the Council and Marshal Blucher, it was agreed that the bridge should be spared, on certain

concessions; among which, was the change of its name into Pont des Invalides. By the present government, however, the original name, which had been constantly in use among the people, has been restored.

On the northern shore, opposite to the bridge of Jena, plantations were made and foundations laid by Napoleon for a palace of marble, intended to be erected for the King of Rome, on the site of the old convent of the Dames de St. Marie.

The Hôtel des Invalides stands at the north-western extremity of the Faubourg St. Germain, fronting the river and the Champs Elysées; being a college for the decayed military of the French nation.

The first military hospital founded in Paris was by Henri IV. in 1596; who devoted to this purpose a secularized monastery in the Faubourg St. Marcel. This being found inadequate, the institution was removed by his son Louis XIII. to the old episcopal château of Bicêtre near Paris: nor was it till the reign of Louis XIV., and at the instigation of his minister Louvois, that the present magnificent establishment was projected. By the year 1706 the whole was completed.

The second church, with its magnificent dome, was afterwards added by Mansart, for the purpose of military thanksgivings.

The Hôtel des Invalides has fifteen courts, and covers sixteen acres of ground. The governor is a marshal of France, with other general officers as sub-commandants; the corps of officers inmates of the establishment amounting to two hundred, and the soldiers to four thousand men. The buildings, however, are calculated to contain seven thousand invalids. The governor, who is in possession of seventy-one rooms, has a stipend of £1600 per annum. Every soldier after thirty years' service, or if disabled by wounds, is entitled to the benefits of the institution, which is under the control of the minister of war.

The frontage of the Hôtel measures six hundred and twelve feet, the centre being decorated with Ionic pilasters, supporting an arch, under which is an equestrian portrait of Louis XIV. in bas relief; bearing the inscription—

Ludovicus Magnus,
Militibus regali munificentia
In perpetuum providens,
Has ædes posuit
An. M.DC.LXXV.

The principal court yard is surrounded with handsome buildings, having well-proportioned arcades and galleries, and measuring three hundred and twelve feet by a hundred and ninety-two. The

four refectories are spacious, each being a hundred and fifty feet long; and the kitchens are especially deserving notice. Among other gigantic cooking utensils are two coppers, calculated to cook twelve hundred pounds of meat each,—being the daily consumption of the establishment, when full.

The library, presented by Napoleon, contains twenty thousand volumes; and in the adjoining council chamber is an ill-executed collection of portraits of the marshals of France, removed in succession from the Salle des Maréchaux at the palace of the Tuileries.

The Church of the Invalides is divided into two portions, the Eglise Ancienne and the Dome; the first consisting of a nave, with side aisles supporting a gallery that rises behind the arches of the central part, which rest upon Corinthian pilasters. Above the cornice are arched windows,—the light from which falls upon the banners ranged along the church. This nave is two hundred and ten feet long, by seventy-two feet broad, and sixty-six feet high; and in the time of Napoleon boasted three thousand flags, conquered by the French on the field of battle! Previous to the entrance of the allies into Paris, in 1814, the Duc de Feltre, minister of war, caused these trophies to be burned, and the sword of Frederick the Great, deposited at the Invalides, to be broken, rather than have them

re-conquered by the enemy. Great opposition, however, was made to the execution of this order by the Invalids.

The flags now adorning the church consist of two English flags, and a considerable number of Spanish, Portuguese, and Algerine standards. In the nave are monuments to the memory of one or two governors of the Invalides; the Comte de Guibert, who died in 1786, and the Duc de Coigny, who died in 1822.

A Lady Chapel has been recently formed opposite to the pulpit, which is of white marble, with gilt ornaments; and a superb metallic balustrade rails off a portion of the nave to form a choir. The high altar consists of a splendid canopy supported by Corinthian pillars, situated at the junction of the two churches, and serving for both.

The second church, added by Mansart, consists of a rotunda surmounted by a dome, rising from a square hall, a hundred and thirty-eight feet in length. The total height is three hundred and twenty-three feet, from the pavement to the summit of the cross; the former being a chef d'œuvre of art, inlaid with different coloured marbles in fleur de lys, cyphers, and the Cordon of the St. Esprit. This pavement was about to be torn up by the revolutionary mob, in 1793, as containing emblems of the Bourbons; and was preserved only by the

presence of mind which suggested that "the lilies of France could not be better placed than where they might be trodden under foot by all good patriots." The high altar, which was at that time completely demolished, was restored by Boischard during the reign of Napoleon, and is very magnificent. There are six lateral chapels to the dome, embellished with pictures by Coypel and Bon Boulogne,—a monument by Lebrun to Marshal Turenne, and another to Vanban, the great military engineer.

The exterior of the dome of the Invalides is very imposing. The tower is surrounded by forty composite columns in pairs, with buttresses at the four points corresponding with the angles of the lower story, surmounted by an attic with circular headed windows, from which springs the graceful curve of the dome,—ribbed into twelve compartments, and adorned with military trophies, which, as well as the ribs, are richly gilt. A lantern, surmounted by a spire and globe with a cross, also gilt, rises above the dome, which is of wood covered with lead, the two outward domes being of stone.

The southern front of the dome of the Invalides is adorned with a handsome Corinthian portico, with allegorical statues placed in front of the pilasters of the upper story.

A new interest has within the last year been

attached to the church of the Invalides, from the consignment of the remains of Napoleon to this their well-merited resting place.

The bodies of Mortier, Duc de Trevise, and the rest of the victims of the attempt of Fieschi on the life of Louis Philippe in July, 1835, are also deposited in a vault under the dome.

After visiting the Hôtel des Invalides, an appropriate excursion may be made into the adjoining Faubourg St. Germain, to inspect the Musée d'Artillerie, established in an ancient convent of Jacobins adjoining St. Thomas d'Aquin.

This national collection of armoury was commenced during the empire, from the confiscated spoils of the royal palaces, the Châteaux of Chantilly, Sedan, and others ; and was soon splendidly enriched by the spoils of the imperial arms.

It was nearly destroyed by the Allies in 1814: and in 1815, the Prussians carried off five hundred and eighty chests of arms.

The museum is, however, still rich in valuable and highly interesting objects, disposed in five galleries; one to contain suits of ancient armour, the others modern arms and models of the machines and instruments in use for military service.

Among the curious relics of ancient armour, is the cuirass of the great Condé, the helmet of

the Connétable de Montmorenci, the armour and arms of Henri IV., Bayard, Turenne, Crillon, Mazarin, Biron, and other eminent generals. The armour of Godfrey de Bouillon, King of Jerusalem, Charles VII., Joan of Arc, Charles le Téméraire; the sword worn by Francis I. at the battle of Pavia; and the beautiful suit of Venetian armour presented by that Republic to Louis XIV. in 1688. The poignard with which Henri IV. was assassinated by Ravaillac, is also among the curiosities of the museum.

The armoury is admirably arranged. An equestrian figure of Francis I., in order of battle, graces one of the galleries. The adjoining church of St. Thomas d'Aquin is the fashionable church of the Faubourg St. Germain, as belonging to the parish containing the greatest number of residences of the old nobility. It is celebrated for the excellence of its preaching and beauty of its music; and was built early in the last century after the design of Bullet. The interior, one hundred and thirty-two feet long by seventy-two high, is adorned with Corinthian pilasters; and a few good pictures are to be found in the aisles.

CHAPTER XII.

Private Hôtels of the Nobility—L' Abbaye—St. Germain des Près—St. Etienne du Mont—Scotch College—Tomb of James II.—Pantheon or St. Geneviève—Gobelins—St. Sulpice.

Among the fine Hôtels of the aristocracy to be found in the neighbourhood of St. Thomas d'Aquin, are the residences of the ministers for the home department, commerce, and public instruction;—the Hôtel de Galifet, built in 1785, after the designs of Legrand, and long occupied by ministers of state, as well as by the Duke of Northumberland during his residence at Paris, as ambassador extraordinary for the coronation of Charles X.;—the celebrated convent of Panthémont, now a cavalry barrack; the Hôtel de Luynes, the Hôtel de Grammont, the Hôtel de Valentinois, the Hôtel inhabited by Cambacères,

the scene under Napoleon of magnificent entertainments; the Hôtel de Biron, now the extensive convent of the Sacré Cœur, the Hôtel Penthièvre, the property of Madame Adelaide, inhabited by a rich American, and having the chapel for the celebration of divine service in the American form closely adjoining; the Hôtel de Châtillon, built by Mansart, now a convent of Sœurs de Charité; the Abbaye aux Bois, a religious community into which secular boarders are admitted, among others the celebrated Madame Recamier; the Hôtel d'Eckmuhl, where Marshal Davoust, created prince of that name, died in 1823, long occupied by Count Appony the Austrian ambassador; the Hôtel de Châtelet, and many others of great extent and magnificence.

Of these ancient Hôtels, erected at a period when the territory was so much less valuable, the chief characteristic is their detachment from the noise of the street,—being uniformly situated entre cour et jardin, with a spacious court-yard in front, and a garden behind, as in Devonshire and Burlington Houses in Piccadilly, which appear to have been constructed on the model of the Parisian Hôtels. The consequence is that the streets containing the greatest number of fine residences, such as the Rue de Grenelle and Rue de l'Université in the Faubourg St. Germain, or the Rue d' Anjou St. Honoré,

present to the passengers an ugly series of portes cochères; and it is only when these are accidentally left open by the concierge, that the mansion, with its portico or striped awnings, becomes perceptible to eyes profane.

In the new quarters of the town, on the contrary, the ground is so precious that the greatest economy of space is observed. Gardens are a luxury unthought of; and instead of a court-yard in front, the mansions themselves face the street, having mean inner courts insufficient to afford turning room or a carriage. This is especially the case in the new district near the Madeleine, built upon the site of the old chantiers or woodyards; as well as in the quarter which calls itself the New Athens, in the vicinity of Nôtre Dame de Lorette. The detached residences of the Place St. Georges, more particularly an elegant residence belonging to Mr. Welles, the American banker, are built on the model of English villas.

The Hôtel now belonging to Count Duchâtel, the minister, in the Rue de Varennes, formerly the property of the eccentric Seguin and renowned as the scene of his mad exploits, may be cited as a favourable specimen of a modern Parisian mansion. The gallery, of which the floor is inlaid with highly polished foreign woods, and the walls painted with arabesques and medallions in the style of the Renais-

sance, is remarkable for the tastefulness of its decorations.

A new house in the Rue Vanneau is noticeable for its fanciful façade of the same school; and a café on the Boulevart Italien, and several houses at the other extremity of the Boulevarts, besides the new residences adjoining the Rue Neuve du Luxembourg, may be cited for the rich carvings in stone which adorn their frontage.

In the Faubourg St. Germain, are numberless hospitals and charitable endowments of the highest interest; such as the Val de Grâce, a military hospital, the dome of whose church was painted by Mignard; the Enfans Trouvés, in the old convent of the Prêtres de l'Oratoire; the Maternité, in the ancient abbey of Port-Royal; the hospital for sick children, an admirable institution; the hospital of La Salpétrière, partly devoted to necessitous, partly to insane persons; the Hospice des Ménages, for the reception of decayed families; and various others.

The military prison of the Abbaye, so celebrated for the horrible scenes which occurred there during the reign of terror, usually attracts the foreign visitor. This was originally a prison attached to the wealthy Abbaye of St. Germain des Près; the church of which, nearly adjoining, must not be passed over without notice.

Founded in 550 by Childebert, the son of Clovis,

to contain certain reliques which he had brought from Spain, the estates with which the abbey was endowed extended from the petit pont of Paris to the village of Sèvres. The building, erected on the site of a Roman temple, was sacked and destroyed by the Normans in the eighth and ninth centuries, and the rebuilding of the present church was not commenced till the eleventh century.

From the time of its consecration till the seventeenth century, no material changes were made; but in 1643, a stone vaulting was substituted for the wooden one originally covering the choir, and the tomb of Childebert, since removed to St. Denis, was placed in the centre of the church.

The abbey was surrounded by moated walls and turrets, like that of St. Martin; and the abbots were usually nominated by the king from some noble house. Casimir, king of Poland, was abbot of St. Germain des Près, after the abdication of his crown in 1668. A tomb whereon the monarch is represented making a votive offering of his crown, is one of the chief ornaments of the church; which also contains fine monuments of the Duke of Douglas, and the Earl of Douglas and Angus, of the 17th century; besides the graves of Descartes, Montfaucon, Mabillon, and a cenotaph to the memory of Boileau. The learned Montfaucon and Mabillon belonged to the fraternity of St. Germain.

The church is cruciform, and though from the various periods of its erection, necessarily discordant, is a highly interesting monument. The modern high altar is rich and beautiful; and the aisles contain a few good pictures. It is two hundred feet long by sixty-five broad, and sixty high, and many of the grotesque capitals of the ancient columns are unique both for design and execution. The enormous privileges of the abbey were curtailed in 1674; and the establishment having been altogether suppressed at the revolution, a saltpetre manufactory was set up in the buildings, by the explosion of which the library and refectory were destroyed, and the church much injured; two towers being totally overthrown. The abbot's residence, an unsightly brick building erected by the Abbot Cardinal de Bourbon in 1586, still exists to the east of the church,—as well as the ancient prison, or Abbaye.

St. Germain des Près, being in a ruinous condition, was repaired by order of Charles X.: and the works were completed by Louis Philippe, in 1836.

At the eastern extremity of the Faubourg St. Germain stands another highly interesting church, the beautiful structure of St. Etienne du Mont, formerly a chapel to the abbey of St. Geneviève; and, till the 17th century, in order to evade the jurisdiction of the Bishop of Paris, only approachable through the

small church of St. Geneviève, though parochial from the reign of Philip Augustus.

Few of the older portions of the edifice remain; —the new church founded upon them was consecrated in the year 1626; the first stone of the portal being laid in 1610 by queen Margaret de Valois. The church is cruciform, and built in the mixed Italian style; the chief peculiarity being the height of the aisles as compared with the rest of the building.

Separating the choir from the nave is a magnificent screen, having round the pillars of entrance two spiral staircases of exquisite lightness, with balustrades of pierced stone-work of unequalled beauty. A pendent key-stone, twelve feet deep, supported by iron-work, ornaments the vaulting of the cross.

The church of St. Etienne du Mont is rich in miscellaneous ornaments: among other curious objects, it contains in the chapel of St. Geneviève an ancient tomb, said to have originally contained the body of that saint, and much visited by pious persons. Tapers are constantly burning there, at the cost of votaries of the patron of the city of Paris. A tablet near this tomb, to the memory of Racine, bears an inscription written by Boileau. There is also a monument to Pascal, who was buried here, as well as Perrault the architect, Tournefort the botanist,

and Lesueur the painter. Innumerable views of the interior of this church have been painted by the artists of the day; and St. Etienne du Mont afforded a few years ago a striking subject to the London Diorama.

In the Rue des Fossés St. Victor, near to this church, is the Scotch college, founded by David, Bishop of Moray, in 1325, and re-founded by Beatoun, Archbishop of Gloucester, in 1613. It was rebuilt by Robert Barclay in 1665.

Suppressed at the revolution, the college is now a seminary; the endowment being under the control of an administrator, named by the minister of public instruction. In the chapel, which has no architectural merit, are several monuments interesting to English travellers; one to the Duke of Perth, erected by James II., of whose son, the Pretender, he was governor; another, over the heart of Mary Gordon of Huntley, his duchess; and several other monuments, to the Duchess of Tyrconnel, to two succeeding Dukes of Perth, Caryl Lord Dunford, Sir Patrick Monteith, and many other Scotch and Irish Catholics. It is recorded that the MSS. of James II., confided by that king to the custody of the college, as mentioned in the inscription on his tomb at St. Germain en Laye, were destroyed during the revolution.

Considerable doubts exist as to the real place of

sepulture of the abdicated monarch; and though a cenotaph was erected to his memory by King George IV. at St. Germain, as his parochial church, it is generally believed that he was buried in the chapel of the English Benedictines in the Rue St. Jacques du Haut Pas, which is now a cotton manufactory. By his last will, James II. bequeathed his heart and bowels to the Scottish college.

Adjoining this college is the English convent; the chapel of which contains a few English tombs of no importance. It is of the Augustine order, and devoted to educational purposes. The celebrated Madame Dudevant (George Sand), was at one time among the boarders.

The Irish College, a handsome quadrangular edifice, stands in the same quarter, and is in a flourishing condition. Several Irish persons of consideration are interred in the chapel, which was built in 1780, after a simple plan by Bellanger.

In this quarter stands the unfinished but noble church of the Pantheon, or St. Geneviève, built by Louis XV. at the instigation of Madame de Pompadour on the ruins of the old church of St. Geneviève, founded by Clovis near his palace, in which the body of St. Geneviève was afterwards deposited.

The design was made by Soufflot, the cost raised by a lottery, and the first stone laid in Feb. 1764, by the king. The design is that of a Greek cross;

the dome crowning the centre being supported on twelve Corinthian columns, so inadequate to the purpose that they have been replaced by solid buttresses, at variance with the original design. The height of the nave is eighty feet; and the dome, sixty-two feet in diameter, is two hundred and eighty-two feet high, springing from a circular gallery surrounded by thirty-two Corinthian columns. The interior of this dome is painted by Gros, who received four thousand pounds for the work, and was created a Baron by Charles X. when he made a state visit to the church; but who finally fell a victim to the disappointment of his ambition as an artist.

The piers supporting the dome are now disfigured by tablets recording the names of those who fell in the revolution of July. This church has been in fact too often the vehicle of demonstrating political changes. During the first revolution, it was ornamented with a variety of reliefs illustrative of philosophical subjects, preparatory to being converted into a Pantheon, or rather mausoleum for the illustrious men of France; at which period, an inscription was placed upon the frieze of the portico which still remains:—

AUX GRANDS HOMMES, LA PATRIE RECONNAISSANTE.

The reliefs were removed at the instigation of

Charles X. in 1826, and orders issued for decorations consonant with the restoration of the Pantheon to its original destination of Catholic worship. But though several millions of francs have been expended on this magnificent structure, the wisdom of expending half as many more for its completion appears doubtful, on account of the imperfections of the foundation; the sinking of the soil,—the church standing immediately over the catacombs or quarries,—having made itself apparent in several portions of the edifice.

The portico is very splendid, being composed of twenty-two noble Corinthian columns, sixty feet high and six in diameter, supporting a pediment a hundred and twenty feet long and twenty-four high, adorned with sculptures by David.

During the restoration, the ornament of this pediment was a radiant cross, with the inscription—

D. O. M. sub invoc S. Genovefæ.
Lud. XV. dicavit. Lud. XVIII. restituit.

An interesting portion of this national monument consists in the vaults below the church, in the manner of St. Faith's, under that of St. Paul;—a series of vaulted chambers supported by Tuscan columns. In these were deposited, in the first in-

stance, by the revolutionary government, the bodies of Voltaire and Rousseau. To the memory of the latter there is a wretched tomb of painted wood; to that of Voltaire a fine marble statue, which is about to be removed to the church above. Having visited these vaults with the late eminent English sculptor Burlowe, I have his authority for the singular excellence of this figure as a portrait statue.

The remains of Mirabeau were also consigned to the Pantheon; but, at the instigation of popular caprice, were removed or depantheonized by a new decree of the national government.

A considerable number of the great men illustrating the annals of France are interred here; such as Bougainville, the circumnavigator; Lannes, Duc de Montebello, one of the marshals of the empire; Soufflot, the architect of the church; De Winter, the Dutch admiral; and Lagrange, the mathematician.

A remarkable echo exists in these vaults, formed by concentric circular passages.

The Pantheon stands in a highly advantageous area, which is daily receiving improvements. A handsome Mairie for the arrondissement has lately been constructed there. The whole is formed upon the territory and dependencies of the old abbey of St. Geneviève; a portion of the buildings of which is devoted to the public library of St. Geneviève,

formed by the Cardinal de la Rochefoucauld in 1724, for the use of the canons of St. Vincent, to whom the old abbey was assigned. The library now consists of two hundred thousand printed volumes and thirty thousand MSS.; and is most advantageously situated for the benefit of the young students who abound in this quarter of the town, still called, from the precincts of the old university, the Pays Latin; and containing the colleges of St. Barbe, of Henri IV., of Louis le Grand, and the Royal schools of law and science.

The Collège de Henri IV. occupies another portion of the buildings of the old abbey, though the front most remarkable was erected so lately as 1825. The sons of Louis Philippe, and those of most of the leading men of his court, receive their education in this establishment.

In the same square, or Place du Panthéon, stands the Ecole de Droit, built in 1775, after the plans of Soufflot, with a handsome gateway adorned by four Ionic columns and a pediment. The ancient schools of law, established in the fourteenth century, having fallen into decay, were re-organized by order of Louis XV.

In this quarter of the town, which is one of the most ancient, numberless curious specimens of antiquity are to be met with; particularly the remains of the ancient colleges of the university, now chiefly

converted into dwelling-houses or warehouses, such as the Collège de Lisieux, the Collège des Lombards, the Collège de la Marche, the Collège des Grassins, the Collège Montaigu, la Tour Bichat or Tour de St. Jean de Lateran, a remnant of the palace of the knights of Malta, established in Paris in 1171, under the name of the Chevaliers Hospitaliers.

St. Nicholas du Chardonnet, a small but interesting church in this quarter, contains some fine pictures, and two striking monuments to Lebrun the painter and his mother, the latter of which represents the deceased issuing from her tomb in her grave-clothes at the sound of the last trumpet.

In this neighbourhood stands the old church of St. Médard; in the cemetery of which, at the tomb of the Abbé Paris, occurred in 1727 the absurd scenes which originated the sect of the Convulsionists, and which were only suppressed by a decree closing the cemetery in 1732. In this church is a curious little picture of St. Geneviève by Watteau.

Through this portion of the Faubourg St. Marceau runs the stream of the Bièvre, the waters of which are considered to be peculiarly adapted to the process of dyeing; and for four centuries past it has been frequented for this purpose. In 1450 Jean Gobelin established himself on the Bièvre at

a period when the prevalence of tapestry hangings rendered the dyeing of wool an important branch of commerce; the greater portion of the hangings in use in France being imported from Arras, then a Flemish town.

It was not, however, till the reign of Louis XIV. that, at the suggestion of the magnificent Colbert, the royal establishment of the Gobelins was founded on the Bièvre. In 1667, Lebrun the painter was placed as master of design at the head of the new establishment: and from that period, the tapestry of the Gobelins, destined to adorn the royal palaces, or as presents to royal princes, has maintained its celebrity as the most beautiful in the world. The pieces are occasionally a thousand guineas in value, representing the finest pictures of the ancient and modern schools, and requiring the labour of five or six years to complete. A curious effect is produced upon the spectator by the apparently magical address of the workmen,—who, being seated at the back of the loom, and working at the reverse of the tapestry, never see the designs they are calling into existence. A wool dyery, and drawing-school for the workmen, are attached to the establishment, and a course of chemical lectures is annually delivered.

In 1826, the royal carpet manufactory, formerly established at Chaillot in an old soap manufactory, (from whence the name of carpets of La Savonnerie,)

was joined to the Gobelins. The beauty and richness of these royal fabrics is scarcely to be imagined,—some of them being valued at £1500. The largest ever produced is one for the gallery of the Louvre, which measures thirteen hundred feet.

Institutions for the education of the blind, and deaf and dumb, are to be found in this quarter,—the latter of which, the creation of the philanthropic Abbé de l'Epée, is of great interest. A sum of £3000 is annually bestowed by government on this institution; and the public exercises of the pupils, which take place monthly, are much attended.

At the elevated extremity of the avenue leading from the southern Boulevart to the gardens of the Luxembourg, stands the Observatory, built by Perrault under the patronage of Colbert, in the reign of Louis XIV. But the great astronomer, Cassini, having been summoned from Bologna for the purpose, declared the building to be most inappropriate; and considerable additions were made at his suggestion.

The building is eighty-five feet high, crowned by a platform, entirely built of stone without the intervention of wood or iron, with vaulted ceilings and staircases. Still, it is considered imperfect for astronomical purposes.

There is also a series of subterraneous chambers for experimental purposes, the descent into which

is by a spiral staircase of three hundred and sixty steps.

The meridian line of the centre of the Observatory, forms the point of admeasurement for the longitude of French astronomers; and its prolongation from Dunkirk to Barcelona, as extreme points, comprises a quarter of the terrestrial meridian,—the ten millionth part of which constitutes the mètre, or universal standard of long measure in France.

The Board of Longitude assembles at the Observatory; which contains a fine collection of scientific instruments, and many objects of interest, as well as an appropriate library.

On the open space of ground between the gardens of the Luxembourg and the Observatory, Marshal Ney was shot in 1815, after his trial at the Luxembourg.

The entrance to the catacombs is in the Rue d'Enfer, closely adjoining. But these excavations, which are supposed to contain the remains of three millions of human beings, removed from the suppressed cemeteries of Paris in 1784, are now closed to the public, on account of the danger produced by the frequent falling in of the roofs of the quarries.

Some curious old houses will be found in the Rue Mouffetard, near the Gobelins; and in the

adjoining arrondissement, the Palais des Thermes, inhabited by the Emperor Julian, the ruins of which are interesting only to antiquarians.

Near it, in the Rue des Mathurins, stands the Hôtel de Cluny, erected by Jacques d'Amboise, abbot of Cluny, in 1505, remaining nearly in its primitive state; and said to have been inhabited by the Duke of Brandon on his marriage with the Queen Dowager of France, sister to Henry VIII. It contains a miscellaneous museum of antiquities, collected by the learned owner Monsieur de Sommérard, which considerably deteriorates from the interest otherwise created by this choice specimen of the domestic architecture of the sixteenth century.

The Ecole de Médecine stands in the vicinity, founded in 1469. The present edifice was, however, erected under Louis XV. in 1769, after the plans of Gondonin, on the site of the old Collège de Bourgogne. The front towards the street, nearly two hundred feet long, is adorned with sixteen Ionic columns; and a colonnade of four rows of Ionic columns unites the wings. A portico, with six fine Corinthian columns, adorns the main building; the amphitheatre of which is calculated to accommodate twelve hundred students,—more than double which number are usually attached to the faculty.

A variety of curious scientific and anatomical collections are contained in the establishment, as well as a valuable library. The Musée Dupuytren, founded by the university of Paris, is placed in the refectory of the Cordeliers; many portions of which ancient monastery are devoted to public purposes.

In the Rue Hautefeuille, adjoining, are several very curious old mansions, chiefly occupied by printing establishments.

In the Rue de l'Ecole de Médecine is the public school of design for the workmen of Paris, under the direction of Monsieur Belloc; whose accomplished wife has conferred a real benefit on the rising generation of France as translatress of the works of Miss Edgeworth. In this street, is also the house in which Marat was assassinated by Charlotte Corday.

Nearly opposite the Collège de St. Louis, in a neighbourhood abounding with objects of interest to the antiquarian, stands the College of La Sorbonne, the celebrated school of divinity founded in 1253 by Robert Sorbon. The edifice now standing was commenced in 1629 by Cardinal Richelieu, who was partly educated at the college; and whose fine tomb, by Girardon, exists in the southern transept of the chapel,—the dome of which was painted by Philippe de Champagne.

The Sorbonne was so much injured at the period

of the first revolution, that it was in a dangerous state till repaired by Napoleon,—the roof having actually fallen in. It has since been used as a law-school; and is now devoted anew to divine worship.

David the painter had his atelier in the old chapel of the Collège de Cluny in the Rue de la Sorbonne.

Behind it, in the Rue St. Jacques, is the Théatre du Pantheon; a small theatre formed out of the ruins of the church of St. Benoit, and still exhibiting traces of its origin. The church of St. Come, said to be the oldest in Paris, was demolished five years ago, to make way for the new Rue Racine, leading from the Rue de l'Ecole de Médecine to the Odeon.

This theatre, repeatedly destroyed by fire, was rebuilt in its present form in 1820, and will contain 1700 persons. The Italian Opera was removed thither on the burning down of the Théatre Italien on the Boulevarts, in 1833.

One of the finest modern edifices of the Faubourg St. Germain is the church of St. Sulpice, begun in 1655 by Anne of Austria, after the plans of Leveau, but still incomplete.

The portico, constructed by Servandoni, is composed of Doric columns, forty feet high, supporting a balustrade, the pediment having been destroyed by lightning.

This church, cruciform in design, is four hundred and thirty-two feet long by one hundred and seventy-four and ninety-nine feet high. The interior is wholly of the Corinthian order, and very noble. It has a splendid organ, richly carved and ornamented with seventeen figures; and a pulpit, resting on a spiral staircase, at the head of which are statues of Faith, Hope, and Charity.

At the entrance of the church, are two fonts for holy water formed of two gigantic natural shells, presented to Francis I. by the Venetian republic, of the tridachna gigas kind, commonly called *bénitier* in France. The rock-work on which they are placed is the work of Pigalle; by whom there is a fine statue of the Virgin in the Lady Chapel. There are a few good pictures by modern artists in the various chapels; and in the chapel of the Trinity some fine wainscoting. The vaults under the church are let as warehouses to booksellers, who abound in this quarter of the town; an appropriation fertile in jests to the unlearned.

Only one of the towers of St. Sulpice has been completed, which is two hundred and ten feet in height; it was added by Chalgrin in 1777, and supports the telegraph corresponding with Germany. The other, built by Maclaine in 1749, bears the telegraph corresponding with Italy.

According to the plan of Servandoni, two fine

fountains were to be erected in the grand square before the portico, in a line with the two towers; but this was never executed. At the peace of Amiens, a single one was placed by Napoleon in the centre of the square, which has since been removed to the middle of the Marché St. Germain. On the southern side of the Place, is a large plain building, now occupied as a barrack, built in 1820 as a seminary for the Jesuits.

The difficulty of providing funds for the completion of this fine church was in a great measure obviated by the zeal of the curé Languet de Gergy, who exerted himself through a long series of years for that object; but who is supposed to have addressed himself somewhat too strenuously to the pious bequests of his parishioners on their deathbeds, for the interests of the church of St. Sulpice.

In the Rue de Vangirard, in addition to the palace and gardens of the Luxembourg already noticed, are many interesting old structures, formerly convents, now chiefly hospitals or charitable institutions; among them, the convent of Les Carmes, now the convent des Dames Carmelites, having a chapel ornamented with handsome columns of black marble. Here commenced the revolutionary massacre of the prisoners, on the second and third of September; several hundred priests being the first victims, to whose memory a mass is annually per-

formed in the chapel. This convent has been celebrated for a century past for its laboratory; which produces the famous Eau de Mélisse and Blanc des Carmes.

The Carmelite Convent in which the celebrated Mademoiselle de la Vallière took the veil, is in the Rue d'Enfer behind St. Jacques du Haut Pas.

The Ecole Polytechnique, an admirable institution, richly endowed and founded by a decree of the convention in 1795, occupies the ancient buildings of the Collège de Navarre.

CHAPTER XIII.

La Bourse—New Fountain in the Rue de Richelieu—Opera or Académie de Musique—Conservatoire—Bibliothèque Royale—Restaurants and Cafés—Old and New Paris.

A MORE striking change cannot well be imagined than from these ancient quarters of Paris, dark with associations of the middle ages, and grave with the solemnities of the "three black graces, Law, Physic, and Divinity," to a spot where the graces are all couleur de rose, and the associations regard a future age rather than the gloomy annals of the past. The Quartier de la Bourse, or Quartier Industriel, is a district where money-getting, and money-spending, absorb every human faculty and purpose; and in place of the dreary courts of the Sorbonne, or obsolete mansions of the Rue Hautefeuille, the gorgeous shops of the Rue Neuve Vivienne, and the glar-

ing concert room of Musard, display their gaudy attractions for the benefit of those gamblers on a larger scale, the speculators of the stock exchange; or those gamesters of more sober and plausible pretence, who, impatient of the tardy realization of competence by patient industry, would fain convert the wheel of fortune into the paddle of a steamer; and by the illegitimate, though not unlawful byeways of the commercial world,—by puffing, or the meretricious splendours of their shops and cafés,—allure the unwary to purchase the most worthless goods at the most exorbitant prices.

The Rue de Richelieu, Rue Vivienne, Rue de la Bourse, and that part of the Boulevarts adjoining, contain shops as splendid as gilding, plate glass, and varnished mahogany can make them; but they contain also the bureaux d'agence of all the bubble speculations of the day.

The Bourse, or Exchange, is built on the site of the old convent of the Filles de St. Thomas; and was commenced under Napoleon in 1808, after the designs of Brongniart. The building is a parallelogram, two hundred and twelve feet by a hundred and twenty-six; surrounded by a peristyle of sixty-six Corinthian columns, with an entablature and attic. The western front is approached by a noble flight of steps.

The hall, or exchange, on the ground floor, is one hundred and sixteen feet long, by seventy-six broad, surrounded by arcades of the Doric order, with basements of marble;—between each of which is inscribed the name of one of the commercial cities of Europe. The wall is also adorned with fresco paintings, of a self colour, by Abel de Pujol and Megrin;—the allegorical figures of which are ten feet high. This hall, which will contain two thousand persons, is richly paved with marble.

The rest of the interior of the Bourse is filled up with commercial chambers, the court of bankruptcy, and other offices.

The establishment is equally remarkable for its splendour and the good order that prevails in every department. But as an architectural monument, the Bourse is beginning to sink in public estimation. The number and size of the columns seem to demand a superstructure of more importance than a mere entablature concealing the roof; and since the completion of the Madeleine, the design of the Bourse has been pronounced heavy and imperfect.

Till this fine building was completed, the commercial business of Paris was negotiated in a wretched temporary building that succeeded the church of Les Petits Pères, devoted to the purpose

during the revolution. The first meeting of mercantile men in Paris for financial intercommunication was in 1724, at the Hôtel Mazarin, in the Rue Neuve des Petits Champs, a splendid edifice then inhabited by the financier Law :—

Ce financier célèbre
Ce calculateur sans égal,
Qui par les règles de l'algèbre
Menait la France à l'hôpital.

Opposite to the Bourse, stands a theatre, devoted to the opera comique after the destruction of the theatre Feydeau, to make way for the new Passage des Panoramas.

In a space called the Place de Louvois, opening out of the Rue de Richelieu, has recently been erected a magnificent bronze fountain, at the cost of £6,000.

This useful and highly decorative monument occupies the site of the old opera house, which was closed by government after the assassination of the Duc de Berri as he was quitting the theatre, in 1820, and subsequently demolished. The city of Paris voted funds for the erection of an expiatory chapel on the spot, and the foundations were laid; when the revolution of 1830 caused the works to be suspended. Eventually, the foundations were removed, the ground levelled and

planted, and the present fountain placed in the centre.

The theatre thus destroyed was very inadequate to the requirements of the Académie de Musique; a new Salle for which, is to be erected in place of the present one in the Rue Lepelletier, whenever

a suitable situation can be found. With all its imperfections, however, the old opera house sufficed to bring forward many chef d'œuvres of the lyrical art, such as the operas of Meyerbeer and Rossini, as well as ballets of the rarest perfection; which owe their merit not alone to the genius of the composer and performer, transferable elsewhere, but to the careful attention bestowed by the administration on the minutiæ of getting up. The Huguenots, for instance, was ten months in rehearsal, before it was considered sufficiently perfect in its choruses to be given to the public; and on occasion of the production of such a piece, the box office is not even opened for many days;—all the boxes and stalls being retained beforehand for ten or twenty representations. The opera is open three times a week, and receives from government a subvention of £35,000 a year, besides £5,000 a year for retiring pensions. It is, in fact, an affair of state, having the Conservatoire for its nursery; an establishment formed in the *garde meuble*, or Salle des Menus Plaisirs, in the Faubourg Poisonnière, to afford instruction in music, singing, dancing, and declamation, for the general benefit of the Parisian theatres. Casimir Delavigne, the dramatist, is the nominal director of the dramatic classes, and resides with his family at the Conservatoire.

In the Rue de Richelieu also stands the Théatre Français, the last strong hold of the legitimate drama.

Adjoining the Palais Royal, it was built for the Duke of Orleans in 1787, and is a handsome theatre, capable of accommodating 1500 persons. The Foyer, or saloon, contains an interesting collection of fine marble busts, connected with the dramatic art; and in the hall, are full-length statues of Voltaire, Talma, and Le Kain.

The company of the Théatre Français is also under the immediate patronage of government, and is so organized as to form one of those intimate associations vital to the interests of the stage. The Théatre Français gives the law to the theatres of France, and possesses traditions which may be termed the code of dramatic genius. The manner in which the legitmate drama, tragic and comic, is supported at this house, is beyond all praise. For the comfort, however, of those who have witnessed the inadequacy of Shakespeare to attract the playgoing world of London, be it observed, that so thoroughly had Racine, Corneille, and Molière ceased a few years ago to attract in Paris, that the Théatre Français was on the eve of bankruptcy previous to the début of that gifted and charming actress, Mlle. Rachel. The romantic dramas of Victor Hugo, Alexandre

Dumas, and Casimir Delavigne, had been vainly called in as nostrums to revive the pulse of the expiring theatrical audiences of Paris.

In the Rue Vivienne, is Musard's promenade concert room, renowned for the disorder of its bals masqués; and in the same street, the excellent literary establishment of Messieurs Galignani, whose English newspaper, admirably concocted, is a valuable resource to all English visitants on the continent; being a compendium of intelligence, judiciously selected without regard to politics, from all the London papers.

In the Rue de Richelieu, also stands an establishment little in accordance with the noise and bustle of so commercial a quarter of the town, the Bibliothèque Royale.

The royal library, commenced with missals and other MSS. in the time of St Louis,—was increased from reign to reign, and transferred from palace to palace; till, in 1721, on the failure of Law's bank—established in the Hôtel de Nevers, in the Rue de Richelieu, a portion of the old Hôtel de Mazarin, divided after the death of the Cardinal among his heirs,—the royal library was transferred thither, where it has ever since remained.

On the death of Louis XV., the number of books amounted to a hundred thousand volumes.

They are now estimated at nine hundred thousand, besides eighty thousand MSS., and one million historical papers. The catalogue of the MSS. fills twenty-four volumes!

During the empire, the spoils of the Vatican, of the library of St. Mark's at Venice, and innumerable others, enriched the collection; which still, however, though diminishedin value, abounds in precious objects.

The edifice in which it is contained, has nothing to recommend it but extent. There is, however, a fine gallery, one hundred and forty feet long, by twenty-two broad, of which the ceiling is painted in fresco, by Romanelli. In this, will be found some missals of the fifth and sixth centuries, a MS. of Josephus, the MSS. of Galileo, Fénélon, the memoirs of Louis XIV. in his own handwriting, and numberless other treasures of the same description. In addition to the collections of books, which are freely open to the public, the galleries being constantly crowded with readers, are cabinets of medals, antiques, and engravings; the latter, to the number of one million two hundred thousand plates, contained in six thousand five hundred portfolios, and comprising all the ancient and modern productions of the art.

Tables, with inkstands, occupy the centre of the galleries; and for the general benefit, not a word

of conversation is permitted. The person who wants a particular book writes the name on a slip of paper, and hands it to the nearest librarian; when it is speedily brought and placed on the table beside him. The books are ranged along the wall, in cases with wire gratings, which the librarians only are permitted to approach. Literary persons of respectability are allowed to have books at their own residences; but there is no place more advantageous for taking notes than the library itself, where every facility is afforded. Monsieur Letronne, the present or recent librarian, is an eminent antiquarian; but the number of subordinates employed in such an establishment is very considerable.

Interest is constantly made with government by the literary classes to transfer the royal library to a more tranquil spot, and a building affording better accommodation. But it is contended, on the other hand, that the present situation is highly centrical, and remote from the other public libraries of the city;—and the expense of erecting a proportionate structure in a suitable situation, would be greater than is likely to suit the views of the Chambers, while so vast a number of public buildings remain in progress.

In this quarter, including the Palais Royal and a portion of the Boulevarts, will be found the greater number of the celebrated cafés and

restaurants of Paris; though the most fashionable of the latter, the Rocher de Cancale, stands in the obscure Rue de Montorgueil, at the end of the Rue Montmartre; a locality to which it owes a renown for fish dinners, rivalling those of Lovegrove, as being the depository of the famous huîtres de Cancale, and other products of the Norman coast. To judge fairly of the merits of the Rocher, the Frères Provençaux, or any other eminent restaurant, the dinner must be ordered the preceding day, in a *cabinet particulier*, for a small party at forty, for a large one at twenty francs a head.

An excellent dinner in the salon will cost about half the latter sum; but for a few francs, a French gentleman, by a judicious choice, will provide himself by the *carte* with a luxurious meal.

The restaurants are resorted to by females, though not of the higher ranks. The cafés, with the exception of the Café Tortoni, famous for its ices, remain exclusively the territory of the gentlemen; who resort thither for the enjoyments of newspapers, billiards, chess, or dominos. In those qualified as Cafés Estaminets, smoking is allowed; and, from the brilliancy of their decorations and lighting, many of these are of regal magnificence; such as the Café Cardinal on the Boulevarts.

The vignette presented as a specimen, displays a celebrated Café Estaminet of the Palais Royal.

Opposite to the Palais Royal, at the corner of the Rue St. Honoré, is the Café de la Régence, exclusively frequented by chess-players ; and at the corner of a narrow street adjoining, a café on the site of the celebrated cabaret renowned for the orgies of la Régence, and the creation of the order of roués.

The Café de Paris, a celebrated restaurant commanding a cheerful view of the Boulevarts, is the one to which strangers mostly resort for the full succession of breakfast, dinner, coffee,

ices; and, during the carnival, the supper concluding the orgies of the bal masqué. Here, also, minor stock transactions and other speculations are carried on;—and a variety of curious phases of Parisian life are hourly developed in a spot frequented by most of the notorious loungers of the day.

By far the greater number of cafés are to be found on the Boulevarts, on account of the attraction of that airy and animated situation; and the Café Turc affords to the sober inhabitants of the Marais, the same diversions provided for the Quartier de la Bourse by the Concert Musard and Café Tortoni. Every quarter of Paris boasts a superabundance of coffee houses, if less distinguished by illumination or medallions and encrustations *à la moyen age*, as much frequented and as remarkable for the excellence of their *café noir*, as the best London club.

The more ancient portions of the city, however, are little likely to attract the mere lounger: the streets, as still to be seen in the neighbourhood of the Hôtel de Ville, being thus truly and unpleasantly characterized by one of the most popular modern writers of France.

"The widest portion of the Rue du Tourniquet, where it joins the Rue de la Tixéranderie," says Balzac, "is scarcely five feet across; so that, in

rainy weather, a dingy stream rises rapidly between the walls of the old houses, carrying with it the dirt and rubbish deposited in a heap at every door by the inhabitants: the street being too narrow to admit the passage of a scavenger's cart, these people are compelled to trust to casual storms, to relieve them from such encumbrances. How is such a street to pretend to neatness?—When in summer-time a meridian sun darts its rays direct into Paris, a perpendicular gleam penetrates for a moment into the depths of the street, without abiding there long enough to dry the permanent damp established from the pavement to the first floor of those dim and gloomy mansions. The inhabitants, compelled to light their candles at five o'clock in summer, are seldom able to extinguish them throughout the winter; and when some hardy pedestrian, in crossing from the Marais to the Quays, ventures to take the line of the Rues de l'Homme Armé, des Billettes, and des Deux Portes, towards the Rue du Tourniquet, he will feel as if emerging from a series of cellars, when he reaches the Quay."

Such are the remnants of Paris bequeathed to us by the sixteenth century. Of the seventeenth, the Place Royale and its adjoining streets may be accepted as a specimen. Of the

eighteenth, the noble streets of the Faubourg St. Germain and Faubourg St. Honoré,—the last strongholds aristocracy; while in the new quarters of the town, the modest streets of the Quartiers de la Madeleine, des Mathurins, de Nôtre Dame de Lorette, des Champs Elysées, and the Quartier Neuf du Luxembourg, exhibit only the aspirations after comfort arising from easy competence.—The subdivision of fortunes has, however, stamped a character of mediocrity upon the genius of the place: the greatest happiness of the greatest number being necessarily fatal to the magnificent preponderance of a few.

No more obscure outlets, however,—no gloomy *culs de sac!*—The transit of foot-passengers is facilitated in bad weather by a series of airy and commodious passages, in the style of the Burlington Arcade, but narrower and better lighted, containing shops as brilliant as those of the Palais Royal. The principal of these,—the Passages de l'Opéra, de Choiseul, de l'Orme, Vivienne, Colbert, Vero-Dodat, and the commercial Passage du Saumon, being constantly thronged with the superfluous population of loungers. The vast number of passages and arcades in Paris, will not fail to remind the winter pedestrian that,

Saving Covent Garden, he can hit on
No place that 's called piazza in Great Britain;

the name of piazza having been blunderingly applied to the arcade, instead of to the open space or piazza, it purports to surround.

In all these newly erected streets, however narrow, the construction of foot-pavements completes the charm of cleanliness and commodiousness perceptible in the distributions of the new era; while the introduction of gas conduces to the safety as well as the comfort of persons compelled to traverse, after dark, the less frequented quarters of the town.

CHAPTER XIV.

Cemeteries of Père la Chaise—Montmartre—Mont Parnasse—St. Cathérine—Picpus—Inhumation of the Remains of Napoleon.

A PORTION of the public monuments of Paris remains to be considered, which affords a still more marked contrast to the stir and tumult of the Quartier Richelieu, than that focus of lively interests to the tranquil streets of the Pays Latin:—a contrast between the City of the living, and the City of the dead.

The cemeteries of Paris are situated at various points of the city, on the Boulevart Extérieur;—the property of government, and created by the Consulate, in the year 1800. A decree of the National Assemblies in 1790, had, however, prohibited burial in churches, and enacted the formation of public cemeteries.

The most interesting of these cemeteries, is one which has acquired European renown, under the name of Cimetière du Père la Chaise, from that of the confessor of Louis XIV. attached to the monastery of Jesuits of the Rue St. Antoine, who had a country house on the heights between Belleville and Charonne, bestowed upon them by a pious lady, who purchased it of the heirs of Regnault, a rich grocer, by whom, in the fourteenth century, a magnificent mansion was erected there, called La Folie Regnault.

Louis XIV. entitled the Père la Chaise to alter the obnoxious name to that of Mont Louis; and being eventually sold in 1763, for the payment of the debts of the community, it was purchased in 1800 by the municipality of Paris, to form the first national church yard. It then contained forty-two acres; and having been decorated by Brongniart, was consecrated in 1804. It now extends to a hundred acres, surrounded by walls, and carefully guarded.

Considerable differences of opinion exist concerning the national taste displayed in the public cemeteries of France; many people regarding it as frivolous, profane, and disgusting; others admiring the decency and good order of the spot, the substantial nobleness of many a family mausoleum; and, above all, awed and instructed by

so vast an assemblage of the graves of distinguished men, comprehending the greatest names connected with the arts and sciences, literature and armies, of modern France.

The eminence on which the cemetery is developed, commands one of the finest views in the environs of Paris.

That many of the monuments should be disfigured by ridiculous inscriptions and ornamental puerilities, is only to be expected in a collection of more than thirty thousand sepulchres; moreover, as was observed by Henry Bulwer, in one of his clever sketches, we must always take into account, the distinction between French nature and human nature. — The fantasticality of the emblems of grief exhibited at the cemetery of Père la Chaise, is quite as genuine an illustration of the affliction of a Parisian, as the simplicity of our plainest gravestones of the decent sorrow of an English mourner.

The most stately monument, is that of the Countess Demidoff, a marble temple containing a sarcophagus surmounted by a coronet; remarkable for its noble simplicity of design, and for some curious anecdotes connected with the distribution of the surrounding vaults;—the most interesting as a specimen of sculpture, the fine statue of General Foy, executed by David, repre-

senting the general in the act of addressing the chamber of deputies, from a temple surmounting a sepulchral chapel. This monument was executed by national subscription. Near it, are appropriately placed the tombs of Manuel, Benjamin Constant, and Casimir Périer: the latter adorned by a splendid monument, placed in a noble area purchased for the purpose by the city of Paris.

Many of Napoleon's marshals are also interred here, with suitable honours; such as Suchet, Duc d'Albufèra,—Davoust, Prince d'Eckmuhl,—Lefèvre, Duc de Dantzig,—Massena, Prince d'Essling,—Gouvion de Cyr,—the Duc de Valmy, Regnault St. Jean d'Angély, Kellerman, the unfortunate Mareshal Ney and his colleague Colonel Labedoyère, both victims of military execution.

Among other names of the illustrious dead, will be found those of La Place, the astronomer, Cuvier, Haüy, Parmentier, Daru, Tallien, Volney, Désaugiers, Méhul, Géricault, Delille, Parny, Chenier, Bernardin de St. Pierre, Visconti, Suard, Talma, Mademoiselle Raucourt, Madame Cottin, Hérold, Bellini, Isabey, St. Just, with innumerable others, equally memorable.

Most of the considerable families of France possess sepulchral chapels on the brow of the hill; each having a rich altar, beneath which

the extremities of the coffins, inserted and cemented into stone niches, are perceptible;—many of these chapels possess considerable beauty of elevation. On the highest portion of the hill, and nearly together, are the graves of the English, none of them of public interest, or specific beauty. On the same eminence, are the collected graves of the persons who died during the prevalence of the cholera.

About the centre of the cemetery, stands the chapel, a simple elegant Doric temple, commanding a splendid view; and from no spot of the cemetery, will its avenues of limes and chestnuts, and the green heads of its acacia trees, be seen to greater advantage. The profusion of flowers adorning the graves, to ensure a succession of which at all seasons of the year, a considerable number of "*entrepreneurs de jardins funèbres*" are established in the vicinity, impart during the summer season an air of gaiety to the spot, not a little increased by the multiplicity of blackbirds and other songbirds, who build unmolested in the trees of the new enclosures.

In 1814, on the investiture of Paris by the allies, several important batteries were erected on these heights; and a stand was made there by the Ecole d'Alfort, against the Russians under Barclay de Tolly, who formed their camp in the ceme-

tery, and cut down a considerable number of trees for fuel.

In 1815, an action took place on the same spot; so that the interments of the city were forced to be made in the old church yard of St. Cathérine, reopened for the purpose, in order to secure the lives of the assistants from the balls of the enemy.

One of the most interesting monuments contained in Père la Chaise is the Gothic tomb of Abelard and Eloisa, of the thirteenth century, originally erected by Pierre le Vénérable in the priory of St. Marcel, and preserved at the revolution by Monsieur Lenoir in the Musée des Monumens Français, from whence it was removed to this cemetery. Cenotaphic monuments are also erected to the memory of La Fontaine and Molière.

It is asserted that one hundred millions of francs, or four millions sterling, have been expended within the walls of the cemetery of Père la Chaise, during the last five and thirty years!—If this be correct, the visitor will be induced to wonder at the absence of any remarkable sepulchral group, in a country so abounding in sculptors and the patrons of sculptors, as France, rather than at the general richness of the monuments. It is, however, a branch of the arts in which the French rarely indulge their imagination; and with

the exception of a monument by Couston, to the memory of the Dauphin and Dauphiness, father and mother of Louis XVI., and his royal brothers, in the cathedral at Sens, and one to Marshal Saxe at Strasburg, I can scarcely recall to mind any of signal merit, unless the royal sepulchres at St. Denis.

Next in importance to the cemetery of Père la Chaise, is that of Montmartre; which, being formed out of the stone quarries formerly existing on the spot, displays the most picturesque inequalities of ground.

It was the first-established of the new burial grounds, under the name of the Champ de Repos. Many noble families have tombs there: the Ségurs, d'Agesseaus, Montmorencys, Voyer d'Argensons, and others. Pamela, the protegée of Madame de Genlis, and widow of Lord Edward Fitzgerald, is interred at Montmartre; and a tomb with an absurd inscription, purporting to be that of a young Prince of Saxe Coburg, and in reality the offspring of the notorious Jeune Grecque, is pointed out to strangers.

The Cimetière du Mont Parnasse was opened so lately as the year 1824, and contains, in addition to a few fine monuments to members of the families of Gesvres, Duguesclin, and Montmorency — Laval, the graves of all the persons

executed for political offences during the reign of Louis Philippe, as being the parochial burial ground of the Barrière St. Jacques, where the guillotine is now erected for public execution. It is also the burial ground of the public hospitals.

The Cimetière de Vangirard, being completely filled, is no longer used, except for the poor of its arrondissement; and contains no graves of note except those of Mademoiselle Clairon and Laharpe.

The Cimetière de Sainte Catherine has been closed for the last five and twenty years; and contains nothing of note but the monument of General Pichegru, memorable for his conspiracy against Napoleon. In a small private cemetery in the Rue de Picpus, adjoining a boarding school which was formerly a convent of the order of St. Augustin, are the sepulchres of the noble families of Noailles, Grammont, Montaigue, Lamoignon; where, in the family grave of the former repose, under an unostentatious monument, the remains of General Lafayette, of whom, as of many modern heroes, it may be said that he survived his immortality.

To the memory of a hero whose renown, momentarily obscured, has of late acquired a renovated lustre,—the Emperor Napoleon,—a noble

monument is about to be erected in the church of the Invalides, to which his remains have been solemnly consigned with a degree of pomp and veneration unprecedented in the history of royal obsequies of modern times, and at a cost of £50,000.

After having been brought home in triumph from St. Helena, in the autumn of 1840, in a frigate commanded by the Prince de Joinville, the son of Louis Philippe, the body of the illustrious exile was towed from Havre de Grace to Paris by a flotilla of steam boats, with the most stately and imposing ceremonial; landed at Neuilly, under a salute of twenty-one rounds of artillery, and conveyed on an imperial car, thirty-three feet high, adorned with twelve colossal statues upholding the sarcophagus, and drawn by sixteen black horses gorgeously caparisoned with hangings of cloth of gold, to the esplanade of the Invalides.

Galleries were there erected to contain thirty-six thousand persons; and a series of arches, trophies, tripods, and statues, illustrated the whole route of the cortège. Within the church of the Invalides, funereal draperies, footcloths, and escutcheons, in addition to a countless multitude of spectators attired in the deepest mourning, produced a most lugubrious effect. Hundreds

of lustres and candelabra, some of them fourteen feet high, illuminated the venerable pile; and in the centre of the choir, fronting the altar, was placed a magnificent catafalque, hung with violet-coloured velvet, and adorned with imperial emblems, to receive the sarcophagus, on the spot where the tomb of Napoleon will be eventually placed. The reverberation of the cannon without, and the sound of muffled drums, enhanced the interesting solemnity of the scene as the procession passed slowly up the aisle, the pall borne by Generals Gourgaud and Bertrand, the faithful followers of Napoleon, and the venerable Marshals of France, survivors of his victories. The funeral service was performed by the Archbishop of Paris with four assistant bishops; and the Requiem of Mozart, and the funeral marches composed for the occasion by Auber and other eminent musicians, were performed by the most distinguished artists attached to the Académie de Musique and Italian Opera.

The royal family, the great officers of state, the learned and scientific associations of Paris, were present at the ceremony; and it is computed that one hundred and fifty thousand soldiers, and thrice as many spectators, assisted in the progressive spectacle.

The removal and impatriation of the remains

of Napoleon were the magnificent projection of Louis Philippe, just as the removal and appropriation of the Obelisk of Luxor was designed by Charles X. Both these measures were effected by a vast expenditure of money and labour;—the one, an imitation of the Emperor Constantine, who transported to Rome an obelisk twice the size of that of Luxor;—the other, a tribute to the self-love of the most vainglorious people in the universe. Most foreigners will be of opinion that the Theban obelisk, as well as the ashes of the great soldier, commanded a far higher interest in their original position, than after being paraded as a show for the populace; St. Helena having been emphatically termed the Calvary of atonement of the Emperor Napoleon.

The interments in Paris are placed under the jurisdiction of an official company, called the Entrepreneurs des Pompes Funèbres, or undertakers general, by whom funerals are divided into seven classes, and the appropriate expenses specifically regulated by a tariff; the lowest class amounting to six shillings and eightpence; the highest to £180.

Ground is purchased for sepulture in the various cemeteries, either on lease for six years, at the rate of £2 per metre; or freehold, at the rate of £5 per metre. The performance of any religious

ceremony may be dispensed with; or the service of any creed or sect performed, according to the will of the survivors.

For the poor of each arrondissement, a *fosse commune*, common grave or trench, is set apart in the various cemeteries; and even for the higher classes, the custom of burying in lead is rarely practised; the chief expenditure at funerals regarding the performance of masses and offerings to the clergy.

The burial place of the reigning family is at Dreux, a fief inherited by Louis Philippe from his grandfather the Duc de Penthièvre; in which family mausoleum is interred one of the most gifted princesses of modern times, the Princesse Marie, Duchess Alexander of Wirtemberg, second daughter to the king; immortalized by her statue of Jeanne d'Arc, which the lapse of a few years has sufficed to familiarize to all the countries of Europe, as completely as any of the chef d'œuvres of ancient or modern sculpture.

The monuments of the former sovereigns of France, are placed in the royal abbey of St. Denis, five miles to the north of Paris; who were buried there from the times of Dagobert, to those of Louis XV.

This church, in which was formerly deposited the famous Oriflamme, or consecrated banner of

France, contains a magnificent series of royal tombs. Devastated at the period of the revolution, when the royal remains were exhumed, and the lead of their coffins, as well as of the roofing of the abbey, converted into bullets, a complete reparation was ordered, in 1806, by Napoleon; who intended to convert the royal vault into a place of sepulture for the imperial dynasty.

Further reparations have lately been effected; and the monumental series of St. Denis, so often disunited and injured, again presents as interesting a study to the antiquarian, as that of Westminster, or the Capuziner Convênt at Vienna.

The repairs effected since the revolution, at St. Denis, are computed at the sum of £600,000.

One of the great charms of Paris, as a metropolitan residence, consists in the peculiarly rural character of the environs. Up to the very gates of the city, the country is *really* country; and within view of the exterior Boulevarts, small farms are carrying on their agricultural operations, with all the rude simplicity of our remote counties. Instead of the ten miles of villas and Londonized hamlets surrounding our metropolis, the student walks out from the Pays Latin to watch the progress of the harvest; or from the Quartier des Invalides proceeds to botanize in the woods of Meudon or Vincennes.

This is again partly the result of the absence of coal smoke. It is well known that many species of flowers,—the yellow rose for instance,—will not blossom within ten miles of London. Paris, on the contrary, produces the finest flowers, not alone in the royal gardens of the Tuileries and Luxembourg, but the nursery grounds of the famous rose-growers, Noisette and Laffay; which, in the Faubourg St. Germain, enjoy advantages such as it would be necessary to retreat many miles from London to secure.

In the older portions of Paris every house of note has its garden; and it is sometimes startling, in a narrow, gloomy, obscure street, to perceive at the extremity of a long passage, a grove of green acacias, or one of those gaudy flower-plots, which the dry and sunny climate clothes with such brilliant colours. Every body quotes from Horace Walpole the description of the gardens of the Hôtel de Biron, with their three thousand pots of China asters ranged along the alleys. But though this species of horticultural magnificence is out of date, some of the private gardens in the Quartier St. Lazare, or in the Faubourgs St. Germain or St. Honoré, are still of the greatest beauty. These patches of freshness and verdure among the old buildings, produce a cheering as well as salubrious effect upon the population.

The French are passionately fond of flowers; and though debarred by the limitation of their fortunes and the high price of fuel from the cultivation of rare exotics, their advantages of climate enable them to enjoy an unusual profusion of common garden flowers, at an easy rate. It is the same with their fruits. Peaches, pears, apricots, grapes, and melons, abound in the streets; but the rich varieties of grapes and pines afforded by our succession houses, are luxuries unknown. Pine apples are not cultivated by more than half a dozen persons; and the greater portion of those sold by the *marchands de comestibles* are imported from England. On the other hand, the Chasselas grapes, produced in abundance in the vineyards near Fontainebleau, from a species of vine of which the original plant, in the palace gardens, is said to have been brought from Cyprus by St. Louis, the grape being distinguishable by having only a single pip; and the peaches Montreuil, a village near the Bois de Bolougne, equal the best productions of our fruit-growers.

The villas in the environs of Paris are less citable either for beauty or magnificence than those of London. Nevertheless, the heights of Belleville, Issy, Ville d'Avray, and St. Cloud,—the shores of the river at Neuilly, Auteuil, Surêsnes, and above all the beautiful valley of Montmorency, and Enghien with its lake and mineral waters, boast a

number of charming residences; without including the wider range of St. Germain, St. Leu, Versailles, and Chantilly. The drive from St. Cloud to Versailles, by Ville d'Avray, exhibits some beautiful specimens of forest scenery; and many of the points of view in the vicinity of Meudon on one side, and Marly on the other, are deserving the attention of all lovers of the picturesque.

One of the most interesting villas in the neighbourhood of Paris, is the private domain of the king at Neuilly; where the royal family continue to enjoy, during the summer months, the peaceful privacy of domestic life. The mansion is in the Italian style, and contains an interesting collection of modern pictures; and the gardens consist of a hundred acres beautifully laid out. The bridge of Neuilly, seven hundred and fifty feet long, was designed by Perronet, and erected in place of the ferry where, a century before, Henri IV. and his queen were precipitated into the water from a ferry boat, in which the horses of their carriage had taken fright. Neuilly, or rather the opposite village of Courbevoie, is the only spot near Paris where pleasure-boats are to be had for hire,—aquatic diversions finding little favour with the Parisians.

Adjoining Neuilly, and not two miles from the city, the banks of the river are covered with vineyards, producing the wretched vintage in use among

the lower classes, as vin de Surêsnes. The same côte exhibits fields of roses de Puteaux, cultivated by the perfumers and confectioners for distillation.

The great charm of the rural environs of Paris, however, consists in the Bois de Boulogne,—an extensive wood situated scarcely a mile from the Barrière de l'Etoile, and divided into an endless number of avenues for public recreation.

The Bois, which takes its name from a village of great antiquity to which it adjoins, and where the beautiful villa of Baron Rothschild is deserving notice, was considerably deteriorated by age and neglect at the period of the revolution; though Louis XVI. and Marie Antoinette resided, till the death of Louis XV., in its beautiful château of La Muette, adjoining Passy. On becoming national property, a great quantity of timber was sacrificed to the axe; but during the empire, it was replanted and replaced in the order that becomes so valuable a source of enjoyment to the citizens of Paris. The approach of the allies, in 1814, caused the large trees still standing to be felled for the erection of barricades; and in 1815 a British camp was formed on the spot, and considerable injury produced to the young plantations, to the infinite mortification of the Parisians. On the restoration, however, all was anxiously repaired; the royal family, who tra-

verse the Bois de Boulogne daily on their road to Versailles, or St. Cloud, being especially interested in its prosperity.

At that period, also, the beautiful villa of Bagatelle, now the property, by purchase, of the Earl of Yarmouth, belonged to the Comte d'Artois; for whom it was erected, before the revolution, by Belanger, in less than two months, in pursuance of a wager.

A variety of villas surround the Bois de Boulogne; and within its gates are several cafés, restaurants, and public ball-rooms. Most of the duels of Paris are decided in the Bois; and a waiter at one of the cafés, who is skilled in surgery, is said to have dressed the wounds of a thousand persons. These hostile encounters, however, too often give rise to afflicting scenes little in accordance with the cheerful destination of the spot.

The château de Madrid occupies the site of a favourite villa of Francis I., and in one or two remote portions of the wood, such as the vicinity of the Mare d'Auteuil, some remains of the ancient timber-trees will be found. But the great charm of the Bois consists in the rich bloom of its alleys of chesnuts and acacias, and its broomy thickets; among which, throughout the summer-season, groups of Parisians of the middle classes will be found enjoying their family repasts on the grass, while the fine

equipages of the wealthy, and parties of equestrians, parade the shady avenues on every side. But for the sandy nature of the soil, and the impossibility of watering a promenade of such immense extent, the attraction of the Bois would be unequalled.

The Bois de Vincennes, in the plain at the opposite extremity of Paris, adjoining the Barrière du Trône, affords similar recreation to the lower classes, but from its remoteness from the fashionable quarters of Paris, is secure from the intrusion of the *beau monde*.

CHAPTER XV.

Fashionable Society—The coteries of the Faubourg St. Germain and Chaussée d'Antin—A *Signature de Contrat de Mariage*—The Carnival—Expenses of Paris—Public Amusements—Literature.

It would scarcely be reasonable to conclude a volume purporting to describe the metropolis of France at the present day, without adverting to those characteristic distinctions of classes and manners, which constitute the indications of social

history; and, though to do even partial justice to these, were to enter into a wider field than comports with the limits of our work, a few hints may be afforded, to which the clever sketches of Monsieur Lami, exhibited in the accompanying vignettes, will serve for illustration.

The population of Paris differs superficially from that of London in the more specific nature of its classification. Work and play do not constitute the sole barriers of demarcation, allowing the intervening distinctions to confound themselves at will. In France, the professional classes, the artists and men of letters, stand proudly apart. The same difference still prevails in this as a century ago,—when Congreve disdained to be visited by Voltaire as *un homme de lettres*, while Voltaire assured him that, if only a gentleman, he should not have come so far to visit him.

The society of Paris is remarkable for an absence of ostentation among the higher classes, originating perhaps in the limitation of their means, but important as counteracting the distinctive classification adverted to, and promoting the fusion of the educated classes.

The largest fortunes in France do not exceed thirty thousand a year; and there are probably not a dozen noble families who boast of more than half that amount. To possess four thousand a year,

(cent mille francs de rentes,) is considered great opulence; and double that sum, is cited as the revenue of a prince.

The destruction of property consequent upon the first revolution and the succeeding political vicissitudes, added to the subdivision of fortunes enacted by the code Napoleon, has so equalized inheritance in a kingdom where only three or four majorats, or entailed properties, still exist, that the domestic splendours of the ancient nobility are necessarily curtailed. Nothing can exceed the simplicity of their habits of life; and the only households in Paris citable for their magnificence, belong either to foreigners, or individuals connected more or less with commercial life. Extravagance always creates mistrust and contempt among the French. People unusually expensive in their habits, are sure to be guilty of some lapse of taste or etiquette, which provokes the powerful lash of Parisian ridicule. As regards themselves, prudence takes precedence among the cardinal virtues; and as regards their neighbours, they are apt to indulge a hearty laugh at the expense of those who ruin themselves to obtain their applause.

The noble mansions of the old aristocracy, of which the revolution spared at least the walls for our edification, are for the most part now divided into separate suites of apartments, and let to dif-

ferent families; nor has the French capital any thing to exhibit in rivalship with those first-rate houses of our own nobility, so rich in collections of virtù, and so remarkable for the finish and comfort of their distribution. The few private collections of pictures, sculpture, or medals, memorable in Paris, belong to wealthy foreigners; or persons enriched, like Marshal Soult, by the spoils of conquest.

On the other hand, the barriers of the great world are not the less carefully set up, that they are no longer enriched with gilding; and in spite of the fusion of classes produced by the peremptory interference of the Emperor and conciliation of the reigning family, there exists in the Faubourg St. Germain an exclusive coterie, guarded round by heraldic escutcheons, and preserved from sacrilege by a perpetual sprinkling of holy water;—which, in order to enliven itself by diversions for which its own fortunes are inadequate, has recourse to the hospitality of the foreigners resident in Paris, the Thorns, Tufiakins, and Demidoffs of the day, or the more recondite gaieties of the corps diplomatique.

The French society of New Paris meanwhile, is happily represented by a variety of circles uniting the good grace and good manners of the *vieille cour* with the intelligence and enlightenment of modern progress; and in the quarter of the

Faubourg St. Honoré, more especially, will be found innumerable charming residences, whose weekly parties present the most agreeable society of the day. Of the best of these an accurate notion may be given, by comparing them with the first-rate country houses of England; their nightly coteries rarely exceeding in numbers the Christmas parties of our nobility.

The most showy households in Paris are those of the great bankers, and others of the commercial class, usually designated as the society of the Chaussée d'Antin; and distinguishable by the English word "fashionable," from their dignified rivals of the Faubourg. But below these, and so thoroughly distinct as to secure them from the rivalship which vulgarizes the secondary classes of London, are the modest professional and commercial coteries, content to enjoy their comfortable and respectable independence. It is among these, perhaps, that the superiority over a similar order in London is most perceptible, as regards the pleasures and graces of life. It is to these that the cheap amusements and unostentatious pastimes of Paris are dedicated; and they are indebted to its multiplicity of theatres and concert-rooms, for redemption from that grave monotony of domestic life, which too often causes the English character

to degenerate into dulness, and its virtues to lose their gloss in unsociable reserve.

Of the surface of the court, or high official society, the vignette heading the present chapter may be accepted as a specimen; such as one of the soirées of the royal family, the Queen or the Duchess of Orleans. The only difference between these and the weekly parties at the various embassies, the Prefecture, or the ministers of state, consists in the uniforms worn by the gentlemen. In all other respects, it is a fair representation of an ordinary Parisian *soirée.*

It is difficult to assign too much praise to the graciousness, and consequent grace of deportment, distinguishing this class of persons in France; a superficial merit, perhaps, but not the less appreciated by those whose temporary sojourn in the land does not necessitate too close an inquiry into the intrinsic qualities concealed under so high a polish. To people accustomed to the shyness of English nature,—shyness so often productive of abruptness of deportment,—the charm of French courtesy is almost soothing. The readiness of the French in conversation, their communicativeness of disposition, and aptitude in seeking to please and be pleased, are certainly productive of the happiest results as regards the promotion of social intercourse. It is admitted by candid persons of all nations,

that, after a long residence in Paris, the society of all other capitals produces the impression of provinciality. The English admit this as regards Vienna,—the Germans as regards London,—the Americans, as regards every metropolis in Europe; but all allow it, unless when blinded by national prejudices in favour of their own court and country.

Another source of sociability consists in the abolishment of morning visits, so uncertain as a means of acquaintanceship, in favour of weekly parties, which every person once properly introduced into a house and invited by the master or mistress to return, is privileged to attend to the end of his days. Thus, every house permanently established forms a coterie of its own;—centralizing the opinions and predilections of a knot of acquaintances, whom the progress of years naturally converts into friends. The indifference of the French to the ostentations of life,—to the mania for "keeping up appearances," so fatal to the comfort and fortunes of the English,—is one of the great sources of a sociability, which rarely, however, degenerates into that unceremonious familiarity sure to end in ruptures and estrangement. The code of acquaintanceship among them is, in fact, as well understood and as rigidly maintained, as that of friendship among ourselves.

Their friendships, however, it must be admitted,

rarely deepen into the cordial attachments so frequent in England and Germany. They prize a companion so long as he is present, and capable of conducing to their satisfaction; but death, or exile, or even long absence, make an end of the affair; as in a law plea, his rights are forfeited. The anecdote of Madame du Deffand, who, during the last illness of her friend Pont de Veyle, joined a gay supper party, and replied to an observation of the hostess, that "Monsieur Pont de Veyle was doubtless better, since they had the pleasure of seeing her?" "No! he died this morning, or of course I should not have been here to-night,"—conveys the history of most similar attachments.

Among the peculiarities of French society, is that of their matrimonial alliances; which, with rare exceptions, are the result of family arrangements. A suitable match is sought out by mutual friends; and unless some distaste should be expressed by either of the young people, a marriage is usually the sequel. Such alliances, based upon parity of fortune, age, and condition, rather than upon those preferences, the growth of casual acquaintance, which so often lead in England to disproportionate matches and personal disappointment, have of course their good and evil points for consideration.

In France, a young person being frequently betrothed from childhood to some kinsman, or the

son of some intimate friend of her family, the latter years of her education are influenced by the habits of life she is destined to assume. If there be less of the romance of life in this matter-of-fact system, there is greater certainty of that moderate and rational species of happiness, which secures a peaceful existence, and the consequent cultivation and expansion of the domestic virtues.

Another circumstance favourable to domestic unanimity in France, is the mutual understanding in pecuniary matters occasioned by the definite and well-understood nature of family rights. The capricious distribution of fortunes peculiar to our land of liberty, and the system of excluding women of the higher classes from all share or interest in the pecuniary arrangements of the family, often leads to a want of mutual confidence in economical matters, which a clearer understanding would secure from the most calamitous results. There is scarcely a Frenchwoman of any class of life not perfectly familiar with the interests of her husband and family.

The accompanying vignette represents the signature of a marriage contract, in one of those commercial families, where the progress of luxury is gradually converting the rich banker of the Faubourg Poissonnière into the gay millionnaire of the Chaussée d'Antin.

The *signature du contrat* is the closing preliminary of a *mariage de convenance;* and commonly the signal for the presentation by the bridegroom of what is termed the *corbeille de mariage*, being a richly ornamented casket, containing the family jewels, lace, India shawls, trinkets, perfumes, and a sum of money, destined as a wedding present to the bride. In families of consideration, the value of the diamonds is accurately specified in the marriage contract.

The families of both parties are usually assembled for the signature of a marriage contract, which constitutes a family event of much importance;

and though it may occasionally happen among the nobility of the *ancien régime* that the bride and bridegroom appear on that occasion almost for the first time in each other's presence, in the respectable middle class pourtrayed in the foregoing sketch, the marriage is far oftener the result of youthful attachment. The bitter satire conveyed by the old comedy, in a dialogue between a countess and her daughter,—

"*Com.* Mademoiselle, on vous marie demain.—
Made. Si j'osais, Maman, vous demander avec qui?—
Com. Comment donc, Mademoiselle; est-ce-que cela vous regarde?"

—has ceased to touch upon an existing grievance.

In the vignette, the listless air of fashion of the young mother, a woman of the world, is admirably contrasted with the artless air of the young girl whose destinies are being disposed of, and the sober scrutinizing countenance of the banker's wife, accurately noting the numerals recited by the notary; while the head of the family, to whom financial combinations are familiar, listens with easy self-satisfaction to the recapitulation of the property and expectations, which are to command a place for the future representative of his name, in the Rothschildocracy of Europe.

A family of this description, domiciled in the Rue Bergère, or Place St. Georges, and having a villa rather commodious than elegant at Ville d'Avray or Surêsnes,—obtaining prizes from the Société d'Horticulture, and contributing to the gaieties of the winter three or four formal dinners, and a couple of splendid balls,—with a voice in the chamber and Chambre de Commerce,—a son in the Conseil d'Etat,—an entrance into the agricultural club,—and a name commanding unlimited credit at the Bourse—may be considered as one of the distinctive specimens of nobility of the kingdom of a Roi Citoyen.

One word more upon the grouping of this characteristic vignette. The young brother holding the hand of his pretty sister during the tediousness of the law report, while her prétendu, leaning over her, attempts to beguile it by his assiduities, may be accepted as an exemplification of the domestic affection which in France cements the union of families by an equal division of interests; not only adopting as an article of faith,

> The holy earnestness of kindred love
> That, from life's earliest swathe unto the shroud,
> Keeps pure and warm our heart's blood;

but proving it by good works: abiding together in unity of brotherhood under the parent roof, often to the number of half-a-dozen different households.

No one will deny the difficulty of even two married brothers living together with their united families in England, in unity and peace.

To particularize the numberless subdivisions separating rich from poor, the speculators with millions whose gambling is respectable, and the speculators with hundreds, whose attempts are stigmatized as mere adventure, would scarcely interest the casual visitant to Paris. To the eye of the English family spending the winter months in a gayer capital than their own, little is apparent beyond the gay and brilliant classes frequenting their own and other embassies, objects of uneasiness to them as the fountain head of the lively Parisian persiflage which kills by an epithet, and mortally wounds by a sneer; and the lower class,—the street population,—which meets them on the Boulevarts, in the gardens of the Tuileries, the theatre or the concert-room.

It has been said of Paris, that it is the city where the disreputable classes appear the least disreputable; a mere consequence of the general advance of civilization, which repudiates every thing overtly offensive. It must not be supposed that the demoralization is the less complete for being the less apparent.

On those occasions when the more and less respectable extremes of society are brought into contact, the eyes and ears are not offended as in

England. Intoxication is a rare spectacle; and not another city in Europe would have emerged from the temptations of the revolution of July, so unstained by any excesses save those arising from infraction of the law. Not an act of infamy is on record as connected with the insurrection of the three days;—the sacred championship of liberty appearing to have converted the populace into the people.

On occasion of public rejoicings, it is almost always safe to intermingle with the crowd. The decency of attire arising among the lower classes from having an appropriate dress, instead of assuming the cast-off garments of their superiors, imparts an air of decency to the working-people of Paris; while the grisettes, that unique and most Parisian class, derive from the superiority of their *lingerie*, and the niceness and cleanliness of costume consequent upon the absence of smoke and the excellence of French clear starching, a *gentillesse* to which the workwomen of England have no pretence.

The fêtes of July in the Champs Elysées, or Mardi Gras on the Boulevarts, bring forth a population of decent, cheerful, happy people, as orderly in their deportment as the more fashionable frequenters of the public promenades.

The frolics they go to witness, if not altogether so unobjectionable, seldom involve any serious breach of propriety.

Cars and carriages containing groups of madly joyous persons, usually connected with the theatres, are seen gallopping along the Boulevarts, flinging sugar-plums at the passengers, and crowning the pleasures of the day by what is termed the *descente de la Courtille;* after issuing from the masked balls at daybreak the following morning, to breakfast in some of the inferior cafés beyond the Boulevart du Temple, commonly called the quarter of La Courtille;—an extraordinary scene, which few respectable persons have witnessed.

The above vignette represents one of these reckless companies, of which the women are usually disguised as men, and the men as women, exhibiting their motley dresses on Shrove Tuesday on the Boulevart de la Madeleine; while a woman and child of the middle class, masked for the carnival, are picking up the sugar-plums pelted from the carriage.

Nothing can exceed the gravity with which respectable middle-aged people parade their children in the most ridiculous costume on these occasions. *Mos pro lege* is accepted as a universal apology; and it may be observed that the French are as absolutely indifferent to the ridicule cast by foreigners on any of their national customs, as they are sensitive to ridicule incurred through any ignorance or infringement of their own of the habits of society. Fashion is their peremptory law of the day; and not to divine it before the law of to-morrow render it obsolete, is an unpardonable fault in their estimation.

The position occupied by foreigners in Paris is precisely such as might be expected, in a capital which forms a central point of attraction to all the countries in Europe. To expect that the Parisians will receive with open arms a mob so heterogeneous and so fluctuating, is out of the question. But persons, of whatever nation, provided with letters of

introduction, especially if diplomatic, are sure of being warmly welcomed; and once established in French society, are fixed there for life.

Among the lower classes, the English are nearly as much an object of antipathy as the French among ourselves; and there is far less servility than in England practised by the lower orders towards their superiors, whether of their own or foreign nations. But in general, the traveller is sure of a civil reception, and those aids and services, of which every person in a foreign country stands in hourly occasion.

The French tradespeople are punctual and orderly. They give no credit, and they give no trouble; assuming to themselves the independence of a distinctive class, indifferent to the affairs and gossip of their betters, but taking a lively interest in politics, as the presiding influence of their fortunes. The domestic life of this order of French society is characterized by the utmost regularity and virtue.

The comparative expenses of London and Parisian housekeeping are often discussed. It is probable that persons of very small or very large fortunes gain by a residence in the French capital; while those of moderate income have greater advantages in England. The luxuries of life are incomparably cheaper in Paris; and though an

income of £1,000 or £2,000 per annum may accomplish the same position in either capital, £4,000 a year in France is equal to £10,000 in England. This arises in a great measure from their stationary habits, from the smaller number of servants composing a great establishment, and from the inferior manner in which they are accommodated. The upper servants of France absorb half the expense required by those of the English aristocracy. The stables and equipages also, so costly in England, are of less importance.

Public amusements, such as the French and Italian operas, are less expensive, and enjoyed with greater moderation; and the fêtes of the French, though brilliant as regards illumination, are of a more economical order than our own. There is less prodigality, less ostentation; no forced fruits or exotic flowers; no "chickens' wings for half the town;"—but simply, good music in a well-lighted series of rooms, with plenty of ices for refreshment, and bouillon for support. The ball-rooms of Paris are consequently secure from that voracious class of the community which, till supper time, encumber the dancing-rooms of London.

Too much praise cannot be accorded to the wisdom of the government of France in providing or protecting sources of public recreation for the lower classes. The mercurial nature of the French,

prompted by their cheerful and exciting climate, renders the taste for pleasure almost as natural an appetite as hunger or thirst; and the cry they boast of having inherited from the Romans, "*Du pain et des spectacles!*" is answered by the prudence of their legislators, by encouragement of the arts, and their adaptation to popular enjoyment,—by the construction of theatres and concert-rooms,—the institution of public holidays, and the enlargement of public gratification by leaving the promenades and institutions of the city open to hackney coaches and plebeian visitors, as well as to the showy equipages of the wealthy or the monopoly of the titled great.

It is scarcely to be supposed that the guinguettes and bastringues of Paris are so injurious to the health and morals of the population, as the gin-palaces of London. When a public fête takes place among the lower orders of England, it is usually attended with disorders, on account of the excitement arising from the rarity of the occurrence; while among the French,

> When old and young come forth to play,
> Upon a sunshine holiday,

at some public garden, the presence of a gendarme at the door is usually a gratuitous precaution. The

wisdom of a system of orderliness conducing to the general enjoyment, is enforced by a stronger law than that of municipal authority.

Of all the successive governments of France, with their varying policy, none has been found rash enough to abolish the procession of Bœuf Gras on Shrove Tuesday; and the working people who go to gather lilacs on May-day in the wood of Romainville or Prè St. Gervais,—roses and strawberries at Midsummer in the gardens of Fontenay,—and every first Sunday of the summer months to admire the waterworks of St. Cloud,—in addition to the annual festival of *les Grandes Eaux* at Versailles, and the daily shows of the Champs Elysées and Boulevarts du Temple,—are much less likely to trouble their hearts with discontent and heads with politics, than a population over whom the leaden mace of quarter sessions jurisdiction extends its dispiriting authority. In the provincial towns of England, the wax-work exhibits its shreds and patches of royalty with the fear of the cage before its glassy eyes; and the great unpaid have been known to commit even Punch himself as a rogue and vagabond.

Jacques Bonhomme is, in short, not only by temperament a merrier fellow than John Bull, but is encouraged in his innocent mirth. At all the public fêtes of Paris, the Prefet de la Seine is

officially present; and without affecting the dignified contempt that would be exacted among ourselves of a solemn magistrate presiding over the sports of the populace. On the king's birthday, the city of Paris offers to the court a magnificent display of fireworks, and an illumination of the Champs Elysées, which constitute one of the annual holidays of the year; and on the anniversary of the revolution of July, four days are devoted to the commemoration; on two of which, public concerts, jousts upon the river, gratuitous performances at the different theatres, military spectacles, mâts de cocagne, and all the ordinary popular pastimes, are provided for the people upon the most liberal scale. On the morrow, they return to their work, cheered by this momentary relaxation.

Even in trifling matters, the *agrémens* of life are not considered unworthy the care of the legislation. Though all the public markets, of which there exist more than a dozen in different parts of the city, keep up a sale of flowers as well as fruit, three specific flower-markets are held twice a week, in various quarters of Paris, enabling the inhabitants to adorn their houses and apartments at a trifling cost; and accommodating the finest lady of the Faubourg with rare exotics, as well as the humble ouvrière with her *pot de basilic,—rosier du save-*

tier !—à quatre sous. The gay and orderly aspect of the Marché aux Fleurs of La Madeleine, or the Quai Désaix, on a summer's day, is not easily overlooked by those from whom the flower-stalls of Covent Garden are removed by the distance of three or four parishes, or concealed by the incumbrance of a string of vegetable carts. In England, the utile is too apt to predominate over the dulce; and the erection of two noble fountains in Trafalgar Square, as a mere source of public ornament and pleasure, would probably produce a general outcry of profligate extravagance.

It is true that much of the attention paid by the French government to the mere decoration of the city, is a politic conciliation to the national vanity of the French;—a weakness which, turned to account by the adroitness of legislative genius, has been as much the source of national triumph to France, as either inherent bravery or intrinsic talent. The magniloquent bulletins of Napoleon, so admirably addressed to the characteristic foible of the French, induced them to allow themselves to be led to the slaughter in Spain, or to famine and frost in Russia, in the individual hope of carrying, according to the proverbial vaunt, "the bâton of a marshal of France in every knapsack," and in the collective ambition of suspending new banners in the Church of the Invalides, and new pictures

in the gallery of the Louvre. The assumption of the name of *la grande nation* has perhaps done more to aggrandize the French, by inciting them to act up to their reputation, than all the prose of the old parliaments of Paris, or all the eloquence of its modern chambers.

"An Englishman," observes Sir Edward Lytton Bulwer, "is proud of his nation, because it belongs to himself; a Frenchman is proud of himself, because he belongs to his nation:" and this national pride has greatly tended to place the country upon that pedestal of power, which not even the enmity of allied Europe was able to overthrow. Had the same feeling which animates the French imparted unanimity to the Irish, centuries of misery and degradation might have been spared to a land which would never have become an English province, to our detriment and her own.

Of the comparative morality of Paris and London it is unnecessary to treat in pages specifically devoted to the illustration of external objects; and unless, by a stretch of speculative philosophy, the prison and the Morgue were to be weighed in the balance against the palace and the theatre, it would be as irrelevant to lift the veil from the gloomy mysteries of Bicêtre or the Enfans Trouvés, as to include among our illustrations a view of some dreary *impasse* of the Quartier de la Grève. The

capital of a population of thirty-three millions necessarily concentrates as great a diversity of natures, and consequently of crimes, as half a dozen states of the empire, or of the Italian peninsula; and the darkness of the shadows is probably in proportion to the excess of light perceptible in the civilization of Parisian life.

The assemblage of the representatives of so many opposite provinces has also perhaps its influence in promoting the vivacity of the population of Paris. The natives of the north and south of France are almost as distinct in idiosyncrasy as Europeans and Asiatics; and the fierce republican of Marseilles, and devoted royalist of La Vendée—the phlegmatic Alsatian, and haughty egotist of Gascony,—can scarcely come into collision, without eliciting sparks such as serve to brighten the social atmosphere by their harmless scintillation.

The wit of the Parisians has been for centuries proverbial; and when the government of old France was said by Champfort to be an absolute monarchy, "*modéré de chansons,*" it was not songs he intended to designate as the modification of the despotism of Versailles, but *bon-mots;* the *chansons* of Paris containing in the last century the same bitter essence of popular wit, which the lighter dramatic pieces of the present day concentrate in their couplets. On the French stage, to place a bon-mot

in a song, has the same effect as printing it in Italics. The public is sure not to miss the point which stings home in the refrain of a popular vaudeville.

No national crisis—no public event—no sect—no doctrine—escapes in Paris the branding-iron of the bon-mot. Several light daily papers flourish exclusively upon the emission of a series of witticisms upon public men and public measures. In private life, conciseness of language, combined with liveliness of imagination, is sure to supply a certain gay terseness of phraseology, which, if not exactly wit, sounds so like it as to form a very agreeable substitute.

The humour of the lower classes is equally remarkable; though in the leading modern works which purport to describe them, the novels of Paul de Kock and Ricard, and the comic songs of Levasseur, they are made rather the passive than the active instruments of a lively author;—unlike the pages of Dickens, which invest the slang and peculiarities of the uneducated classes with the inherent humour that constitutes the wit of the uncultivated.

The literature of France, as established in Paris at the present moment, pretty much resembles the excessive efflorescence of the hothouse, which

weakens the strength of a plant for the display of a moment. There are thousands of what are called "popular writers of the day;" there are very few for posterity. Pensions and ribands, a place in the Academy, "a name, a wretched picture, and worse bust," constitute the premiums of those whose works crowd the cabinets de lecture with subscribers, but whose chefs d'œuvre possess the temporary brilliancy of a feu d'artifice. A few such writers as Messrs. Tocqueville, Barante, Thierry, and Thiers, and a single poet, Béranger, will probably survive their century; but such writers as Victor Hugo, Madame Dudevant, Alexandre Dumas, Chateaubriand, Lamartine, Balzac, Saintine, St. Beuve, De Vigny, Musset, Janin, Karr, Souvestre, Bernard, Soulié, and Sue, however they may conduce to the delight of the public or the brilliancy of the world of letters, constitute rather a via lactea of literary glory, than a constellation of stars of the first magnitude. The French have neither a Scott nor a Byron in their muster roll of living writers.

The exciting interests of politics appear to have obscured the fame, and consequently to have diminished the enthusiasm of *les gloires littéraires*. Had Voltaire and Rousseau flourished at the present day, they would have been arguing in the Chamber, and attempting to influence the budget by word of

mouth, instead of organizing by word of letterpress the opinions and measures of mankind. It is an age of movement,—an age of hurry and precipitation. Writers do not allow themselves time to write, or readers to read; and the nineteenth century will consequently lay no over-weighty burthen of classics upon the shoulders of posterity.

The ephemeral literature of the day is the gainer. The periodicals of Paris, whether as political organs or literary authorities, are of the highest merit; while the stage, though no longer illustrated by a Corneille or a Molière, possesses small change for the latter in a myriad of sparkling and striking dramatists, whose unwearied powers of invention supply a succession of novelties which secure a succession of audiences.

Such is the surface of PARIS; a glance at which will unquestionably recompense the effort, to persons weary of the monotonous and unattractive streets of London; of which the very recently erected ones alone affect the slightest architectural distinction.

In a series of eighteen well mounted and well attended theatres, an agreeable substitute will be found for the dull evenings encountered by foreigners in our own metropolis, unless at the short period of the year when the pleasures of the season are going on; whereas in Paris there is no moment when the traveller finds himself at fault

for entertainment. From the month of October, when the Italian Opera opens, the amusements of the winter season commence; continuing without intermission till the king's fête, the 1st of May; from which period, throughout the summer, the cheerfulness of the public promenades, concerts, and breakfasts, replaces the more brilliant succession of winter fêtes.

From such an excursion, the traveller will probably return, like the French from their three days' holiday, to his accustomed occupations, cheered and lightened in spirit by the contemplation of the fine monuments, and busy, joyous population of

PARIS IN 1841.

John Haddon, Printer, Castle Street, Finsbury.

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